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Anne Williams
Gardner
Kells

THE YOUNG LADY'S BOOK







GARDENING.

THE
YOUNG LADY'S BOOK

A Manual of Amusements, Exercises,
Studies, and Pursuits

EDITED BY
MRS HENRY WACKARNESS

Author of 'The Young Gentleman's Companion,' 'The Young Lady's Companion,'
'The Young Man's Companion,' 'The Young Woman's Companion,'

ILLUSTRATED WITH TWO HUNDRED AND SEVENTY ENGRAVINGS

FOURTH EDITION
REVISED AND ENLARGED

LONDON
GEORGE ROUTLEDGE AND SONS
BROADWAY, LUDGATE HILL
GLASGOW AND NEW YORK

1871



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L. S. BROWN

1870



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DALZIEL BROTHERS, CAMDEN PRESS, LONDON, N.W.

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WHAT TO DO, AND HOW TO DO IT.



INTRODUCTION.

HOW common amongst our young ladies between school-days and the much-looked-forward-to possession, a "home of their own," is the exclamation, "I have nothing to do!" An active energetic mother with plenty of servants leaves no *necessity* for work on the part of the girls in a family, although, in my opinion, the moment a young lady ceases her regular studies, she should at once commence that most important one — Housekeeping in all its branches.

But in those cases where the mother might fear to trust the young ones with this serious duty, or prefers so to employ herself, and when there are no little brothers or sisters to occupy the elder girls in working for them or teaching them, the need of "something to do" may weigh very heavily on the young, and cause a desultory, idle wasting of time, which is injurious both to the mind and body. Occupation for the mind is as necessary to good health as exercise for the body. However wealthy, however little apparent need we have to "put our hands to anything" (as I heard a poor woman proudly once boast about her daughters), it is wiser to make some work for ourselves by which our intellects can be strengthened and our minds interested.

In the following pages I have endeavoured, therefore, to give such suggestions for the exercise of heads and hands, as shall aid in the desired object of finding "something to do."

I have endeavoured to collect material for Amusement, Study, and Agreeable Occupations; but the latter are chiefly costly, and the pocket-money may be insufficient to supply the things which are needed for Wood Carving, Lace Work, Embroidery, &c., &c. The purpose of this opening section of the book is to suggest other modes of occupation, which will give our young girls an object in life, and fill up their leisure time with profit to themselves and others. It is devoted to Nursing the Sick, Teaching, Working for the Poor, Domestic Work, and Cooking, employments which are essentially *woman's* work.

The latter may seem to some delicately-nurtured young ladies strange employment, suited only for those in a lower grade of society; but I would have them study the papers on the subject so ably written for this book by Miss HOOPER and CREFYDD, and they will learn in them that there is not only use but amusement in this most interesting occupation. I am indebted to Miss AUSTIN for a chapter on Work, which all young ladies who love this feminine employment will be glad of. And other friends have kindly contributed various modes of finding elegant and useful occupation of this kind in Rugs, Banner Screens, and Table Borderings, which I have myself seen and can vouch for their beauty and novelty. The interesting work described so kindly for me by Miss INGELow, will make my readers ambitious to excel in it: it is equal in beauty to Spanish Point, and remarkably durable, and though one might not wish now to work the pictures she describes, still it is most interesting to know what can be done with the needle.

In Home Studies I have forbore to make the chapters too grave, or too much like lessons to be learnt; they are merely intended as suggestions to such of my young readers who have the sense to feel that they can never know too much, and, though school-days may be past, still take an interest in gathering all the information they can as to what kind of study will interest them and be of the most service to them.

Architecture may be thought unnecessary for girls; but the added interest and charm it will give to pleasant excursions to old ruins, abbeys,

churches, and cathedrals will soon show the value of it; and, with Heraldry and Costume, throw a light on the study of History which, probably, in the course of "lessons," has been considered a dry epitome of dates and battles.

If the chapter on "Reading" is well considered, our young ladies will see how they may read with advantage, and make this agreeable study something better than a mere idling away of time, lounging in an easy chair by the fire in winter or under the trees in summer, with no notion of the author of the book they are holding—we will not call it reading—no idea of the subjects contained in it or the object with which it has been written.

The study of Music, too, has been most ably described for me by one whose long and great experience makes all she says worth consideration.

Drawing and Painting, the graceful sister arts, are also treated in the same manner, the object of their study more enforced than their mere technicalities explained; Botany and Conchology, too, not given as lessons (for plenty of admirable instructive books are written on these subjects), but their higher use is enlarged on, the greater knowledge which their study will give of that wondrous order which pervades Creation, the wondrous love which suggested it, and the marvellous beauty in its very smallest details.

Dancing I have classed, too, amongst the Home Studies, for though perhaps it might be more properly called an amusement, still there is a more important reason for learning this accomplishment, as it comprises that graceful carriage and easy elegant movement which is so essentially the mark of a true lady.

In the section of Indoor Amusements I have endeavoured to cater for that "healthful play" which is necessary to all, old and young; and I hope that the "Dolls' Houses" will have great attraction for the little ones, written by one not long since a child herself, who thus made an imaginary home, which kept her from all danger of having employment found for her in the unpleasant way which Dr. Watts tells us shall be found for idle hands. There are old games, old favourites which will always remain so, and some new ones; Riddles to solve round the Christmas fire; suggestions for that always agreeable mode of passing an evening, Private Theatricals, Acted Charades, and Tableaux Vivants, with the somewhat graver and more intellectual amusement of Shakspearian Readings and Musical Meetings. I may be differed with respecting my opinion on keeping Domestic Pets; but I shall be forgiven, I trust, by such persons who do not agree with me, for the good list I have given of books, and the extracts made from the Rev. J. Wood's admirable work on this subject, which will aid those who wish to indulge this taste in the best method. In the employment essentially for the fingers, a new and most interesting one will be found,—that of Cameo Cutting, written for me by a lady who has seen these exquisite works of art in process of making, and completed by quite young ladies, one of them, as she states, having received a prize. The Indian Cabinets

are, I think, new to this age, but are really very beautiful and worth doing.

Out-of-door Amusements have been provided for, and Out-of-door Occupations, amongst which I have suggested a possibly new notion to young ladies—Brass Rubbings. The paper on this subject has been written by one well versed in the art, and I think it might well be added to the list of young ladies' accomplishments. Rowing may be objected to by some persons as an employment for young ladies, but it is so useful in every way, and at the same time so graceful, that I do not see why we may not give all our girls a chance of becoming "Grace Darlings." Christmas Games will aid, I trust, in keeping merry those who assemble together at the season so dear to all, and the Momentous Questions not be considered by "Parents and Guardians" otherwise than as an innocent mode of passing leisure time: it will at least make the young people acquainted with sweet poets whose works they might otherwise never have studied. And winding up with the most delightful of all outdoor amusements, a well-organized Picnic, I will hope that this book may accompany some such meeting, and by its suggestions help to increase the fun and frolic "under the shade of melancholy boughs."



SOMETHING TO DO.



NURSING THE SICK.

IN olden days the knowledge of medicine was considered a necessary part of a woman's education, and in every garden herbs were grown, and the young ladies were taught to make salves, ointments, and decoctions from them, which were always kept ready for use. It would be well if the same practice were still continued, and the education of our girls was not considered complete without a knowledge being instilled into them of doctoring, nursing, and the sister art—and I use the word *art* advisedly—of cooking. The nurse and the cook are in many instances of far greater consequence than the doctor, and their inefficiency often mars his best efforts.

There are several important qualifications necessary towards the making of a good nurse: the principal are—tact, cheerfulness, patience, presence of mind, and self-control.

Tact, to know when to talk, when to be silent; to anticipate what will annoy or agitate the patient; whom they like to see, and at what time; and how long the visitor should remain, and how to dismiss them without the sufferer thinking they are sent away on his or her account.

Cheerfulness—the bright face and voice, the quick light step, the art of shedding, as it were, sunshine into the room with your presence, the way of putting all things in a bright light; yet through all evincing the deepest sympathy with the pain or mental discomfort of the invalid.

Patience, which will support the long hours when nothing can be done but watch and try to soothe, and which will bear the fretful tones, the irritable unreasonable complaints, the unjust accusations, the sharp angry word, and the contradictions which so often accompany pain and illness.

Presence of Mind, to show no fear at any sudden change in the patient; to be ready with a remedy in emergency; to be able to bind a wound; to hold the hands, or assist the surgeon, bearing still the brave bright face, which is in itself an encouragement and comfort to the sufferer.

Self-control, to subdue all emotion; to speak hopefully, even when hope is gone; to suppress tears, and be able to answer calmly and steadily the question so often put to the nurse, "Shall I die?"

There are some persons who argue that on this point the invalid should never be deceived. There I must differ widely. The bravest heart must receive a shock at the sentence of death, and as hope has a marvellous restorative power, and the destruction of it a singularly depressing one, it appears to me that it is the duty of nurse and doctor to encourage it to the best of their power. The quiet cheery answer, "We are all in God's hands, and the healthy and strong may even now go before you," is surely wiser and kinder in its truth and in its comfort than the startling assurance that the moments are numbered, and nothing more can be done. No human being can talk of impossibility: nothing is impossible to God. Often and often do we hear, "Nothing can save them—they are now positively dying;" and yet the Great Physician restores the exhausted pulse, the useless limbs, the failing powers, to health and strength once more. One instance none in this nation can forget: in all our lives must be remembered how a precious life which seemed fast ebbing away was spared, even when no ray of hope remained, when the courtier and the peasant's knees were alike bent before the throne of God in prayer to save and to restore the son to his mother, and all the glad rejoicings for these answered prayers as the royal personage passed through the crowded streets, once more in health and strength.

Let your efforts, then, be directed to sustaining your patient's *hope* through all.

Do not be afraid of open windows: there are few cases in which plenty of good fresh air is not indispensable to recovery. Go out yourself each day: the fresh air you bring into the room is most beneficial

to your patient, and to yourself, making you much more useful by refreshing your mind and body. A run round a garden or a quick walk up and down the street is enough if you cannot be spared longer; but it must be considered as an essential thing, never to be omitted. But if the air is damp, do not come into the sick-room in your walking clothes.

There are now many disinfectants used for purifying the air of the room, but a very simple one is unground coffee put into a fire-pan with some hot cinders, and burnt: it has a pure, clean smell, not objectionable to the patient, and is cheap as well as efficacious.

Restlessness, often a very painful phase of illness, is sometimes allayed by gently rubbing the limbs or brushing the hair; reading in a soft pleasant voice, or singing ballads or hymns gently, is very soothing; but never hum tunes or whisper—let all communications in the sick-room, or even outside the door, be made in a clear distinct voice: there is always suspicion in the minds of invalids that something is being said of them that they are not to hear, and moreover the sound of whispering is very worrying.

It is a good plan to have a card with the word "Asleep" in large letters written on it, with a ribbon attached to it to hang on the door-handle: it will often prevent the rousing of the patient from a sleep, which is as vexatious to the person who has the misfortune to do so as to the sufferer and the anxious nurse.

There are such excellent books written on Nursing, especially Miss Nightingale's, that I must refer you to them for more full directions, only just limiting myself to a few simple remedies which may be used by nurses in cases of emergency, or where medical aid has not been called in, or is not to be had at the moment.

If the sad accident of a *ruptured blood-vessel* should occur, prop the sufferer up in a chair and administer sips of vinegar and water until the arrival of the doctor.

To *make the bed* of a person suffering from any exhaustive disease, or in rheumatic fever, where they cannot bear to be handled, they must be carried in a sheet held at the four corners; and as a preventative against that most distressing thing, a bed-sore, I have heard that a silk pocket-handkerchief tacked into the night-dress is most efficacious.

In summer weather the pillows sometimes get uncomfortably hot, and slip about. A large net, made of coarse crochet-cotton, with two strings at the corners, passed round the patient's shoulders, and fastened to the bed-posts at the foot of the bed, forms a pleasant cool support.

For a bad *cut* it is advisable to hold it in cold water for a few moments, and then, holding the edges of the wound close together, bind it with diachylon plaister.

For *burns* there are endless remedies, all tending to carry out the one important point—to exclude the air; thus a thick coat of whiting, flour, cotton wool, and a variety of other things, have been suggested, and they are all good in their way.

In a book of this class it would be out of place to enter more particularly into this grave and important subject; but it would be wise for all girls to make themselves thoroughly acquainted with all the symptoms of disease, that they may know when it is necessary to send for a doctor, so as neither to be unduly alarmed themselves, or cause needless trouble and expense. Young mothers are sometimes thrown into great alarm by symptoms in their children which a little knowledge on the subject would have entirely prevented, and the acquaintance with the cause of the slight indisposition and its simple remedy have saved possibly some hours of anxiety.

I would also, in conclusion, add that each woman should be to a certain extent able to doctor herself, that is, to have acquired sufficient knowledge to be able to manage her own health; to keep the wondrous "harp with its many strings" in tune—by careful diet; by proper rest; by, in short, a thorough knowledge of the rules of health, which will prevent all foolish neglect of that most important object, to keep "a healthy mind in a healthy body." No one can appreciate the precious gift of good health but those who have been either deprived of it themselves, or seen others who are suffering from its loss. They would then be careful not to go out in thin shoes on wet grass; sit out too lightly clad late in the evening in east winds; go suddenly from hot to cold atmospheres without proper precaution of extra wraps; neglect all wholesome exercise in the open air, and yet dance all night in hot crowded rooms. Enjoyment can be thoroughly entered into, and numerous pleasures keep the young hearts light and joyous, without running the needless risks I have mentioned. There are two great rules to be remembered and acted on. That with respect to the organs by which all the functions of our body are governed (the wires, as it were, which move the machine): "*use keeps them in repair,*" and "*repose prevents them from wearing out.*"

Each set of muscles should be constantly exercised by active exertion; our lungs by reading aloud, singing, &c., and exercise of all kinds must be properly varied by rest. Much has been said and written on the advantages of early rising, and no doubt many of my young readers are almost tired of the subject, and the oft-repeated "late again!" from papa or mamma on their appearance at the breakfast-table. But there can be no doubt of the great truth of the old adage, "Early to bed and early to rise, makes a man healthy, wealthy, and wise."

Many admirable books are written on the management of health, and one I would specially mention and recommend is called, "Good Health: the Possibility, Duty, and Means of Obtaining and Keeping It." It is published by the Religious Tract Society. The Sanitary Association also publish some admirable tracts which young ladies would do well to read; and a small book called, I think, "Health," by John Browne, is most excellent, putting the whole matter in an easy and agreeable form, and giving most admirable advice. To study such books as these will also help greatly in the work to which I call attention in the first

part of this chapter ; and as those who would enter a profession study it well first, so I would strive to induce young ladies, who naturally look forward to being some day wives and mothers, to study these most important subjects, and thoroughly fit themselves for the duties which will then devolve upon them.

Into all lives, however sunny and bright, there will come "rainy days," and how much will sickness and sorrow be lightened if you only know how to manage in the dark hours ; and what a rich reward to be told, as you may be, that your excellent nursing has saved a precious life—done more than all the doctor's skill could have done without such able assistance !

By these remarks I am by no means advocating the new idea of "lady doctors." I would only urge on all girls to acquire a certain useful knowledge which will stand themselves and others in good stead many times in their journey through life. I would have them learn not to be helpless in those times when a woman's gentle tender fingers would be so useful ; to know all homely domestic remedies for simple ailments which, neglected, become serious evils, and yet which do not at first require the attention of a doctor ; and still more I would urge them to study the *laws* of health—to know the value of soap and water, pure air, exercise, clothing, &c., &c.

Even if the fiat has gone forth and human skill is of no avail, our efforts to save life should never cease. We are not permitted to know at what moment that soul is to return to Him who made it ; and many a time the life despaired of by the doctor has, by the unremitting and wise ministrations of the nurse, been spared. Can there be a greater reward than this—a greater encouragement to study the simple laws by which so grand an end may be accomplished ?





TEACHING, AND WORKING FOR THE POOR.

THIS is another mode of being usefully employed, which I heartily recommend to those girls who have no home duties to attend to, for I cannot too strongly urge on them that the smallest *home* duty must come before any other occupation, however alluring. It is often a temptation, and one to be resolutely resisted, where a favourite occupation is of a nature to enable us to reconcile ourselves to the neglect of some uninteresting duty, to fulfil those which seem so right and useful. Working for the poor—those who were so tenderly confided to our care by Divine command—teaching them, visiting them—all are duties which it is right to perform, and which are very enticing from the certain amount of self-satisfaction in their performance. The praise that often follows, the gratitude, the importance, all render these employments of time so attractive, and are often taken up eagerly by young enthusiastic girls to the exclusion of some uninteresting task at home, for which they would probably receive no special thanks or admiration, nor by which their importance would be in the least degree increased. But if such occupations are not to be found at home, and there is that spare time in which there might be a lack of “something to do,” it would be a most useful employment either to take a few little children to teach whose parents could not afford to educate them, or who were unable from delicate health or any other

cause to go to school ; or to undertake a class at the national, weekly, or Sunday school in your own respective parishes. The teachers are so glad of assistants, and it is a great pleasure to the children, and serves often as a reward, to be placed in the "young lady's class." But it is not all who have the will to make themselves useful in this way who have the power : it needs that those who attempt to teach young children should love them and sympathize with them. They are such excellent judges, little children ! they know so well if your heart is in your work, and they will learn so much better when they find it is ! Impatience, irritability, weariness, have all to be fought against and overcome by those who would undertake this grave and most interesting occupation. A bright voice, a pleasant smile, a word of encouragement, a pause in the lesson to tell some little tale of your own or some other child's difficulties in climbing the steep ladder of learning, will brighten up the whole class and freshen their interest and attention. Never keep them too long at one study ; and in teaching to read, let it be done by *sight*—not *sound*. How can you teach a child by *sound* to spell "rough" and "cough" ? And, moreover, the reading, where every word has to be spelt, is so dreary and monotonous that the child cannot possibly feel the smallest interest in his task, or be in the least amused with the story which he is reading in so hopeless a manner.

The plan in class reading, of each child reading a word, and then the first child reading the sentence complete, and again each child in turn, is a very good one ; but it requires great attention and quickness on the part of the teacher, who must encourage and help the children to say the words quickly, turning often to another in the class to say what word has just been read, to see that they are all attentive and looking well at each syllable. In a class, then, of ten children, a sentence would be read over eleven times, and the sight of the words would grow so familiar that they would know them in any other part of the book. The multiplication table can be taught in a similar manner ; and when the child at the top of the class says the column through, it is a great source of interest and amusement to let the next child be ready with the last figure : as, for example, when Harry Smith says, "Twice eleven are twenty-two," Johnny Green must immediately exclaim, "Twice twelve are twenty-four ;" it would then be Johnny's turn to say it through, and his next neighbour's to proclaim the triumphant "twenty-four." The first learning of the alphabet may be brightened very much by singing the letters to a merry tune, or searching for them amongst a box-full.

With regard to sacred teaching, opinions are so varied on this subject that it would be difficult to enter into it very deeply here ; but it is a manifest duty that the minds of the children should be interested, and no punishment, weariness, or dullness associated with "Sunday lessons." The lovely stories of Holy Writ told them in simple words and applied to their own lives ; the Commandments explained to them, and shown how they now all apply to us as much as to the Jews of old ; how we may all act on the spirit of them, if not the letter ; the teaching of little

hymns (and above all, and best of all, are the "Hymns for Little Children," so exquisitely illustrating the Church Catechism); explaining the Collects and the various services of our Church, with the lessons of faith and hope that our beautiful Liturgy teaches; pointing out the love and goodness of God, as shown in His care for the smallest of His creatures, the wondrous provision He has made for the tiniest insect; the beautiful flowers given to gladden and brighten the earth, so that our pleasure even is considered,—these form Sunday lessons such as will never be forgotten by your little scholars. Children greatly enjoy stories read aloud to them, and there are so many admirable ones now that you will have no difficulty in selecting them. Amongst them I would specially mention "Alone in London," "No Place Like Home," "Froggie's Little Brother," "Scamp and I," and "Her Benny."

This occupation will, I am sure, reward those who undertake it, and may be rendered still more useful and interesting by making some little rewards for the best scholars—braided pinafores, muffitees, comforters, and numberless little things which can be made at small expense, and will be wonderfully prized by the little favoured possessors.

This leads us to another employment for spare time which can be done more easily than the last, having no such grave responsibility connected with it; it occupies, too, many of the members of a large family: I mean making

SCRAP-BOOKS AND SCREENS.

The picture newspapers must be collected, and some nursery books pressed into the service, which the children will be proud to give, with the joy of being allowed to cut the pictures out. Anything will do—a head, a hand or foot, a portion of a dress, a bunch of flowers, trees, birds, butterflies—all carefully cut out—will work in beautifully. The screen is somewhat expensive to have made, but a second-hand one can be bought, and covered with white paper well strained over it. On this the pictures must be carefully stuck with strong well-made paste, sufficiently close to cover all the paper; or if a coloured paper—green, blue, or black—is preferred, the pictures might be grouped only on it, taking care to make some kind of connection between them; for instance, at an open attic window a bird might be placed as though it had just flown in, and the figure of a little girl placed near it would appear to be watching it. The figures out of the toy-books make capital subjects. One side of the screen plain and one coloured forms a pleasant variety; and when well done, it would be a great amusement in some invalid's room: they might lie, when weary of reading, finding out the different pictures, and weaving fanciful tales for them, which would wile away the long hours, made so much longer by pain and suffering.

Scrap-books made in the same way are most acceptable presents either to little children before they can read, or still more to hospital patients for sick children or to the aged and bedridden in workhouse infirmaries. One containing sacred pictures and illuminated texts for Sunday amuse-

ment would be very acceptable, and one full of bright-coloured funny pictures amusingly grouped together, which the poor old folks unable to read, or too weak to do so, might turn over in the long days during which they pass so many monotonous weary hours, and for which they would bless the clever busy fingers and kindly hearts who in the midst of their own bright existence have thus remembered the poor and suffering. Another mode of arranging pictures which is a very good one for young children is to paste them on a broad strip of holland backed with American cloth, and bound with ribbon, which will roll up and tie with the same coloured ribbon strings; it is strong, and, not requiring to be turned over, cannot be torn—a great fact for the tiny babies whose chubby fingers so eagerly and impatiently turn the leaves eager to see “more.”

COLOURED RUGS AND MATTRESSES.

These are two very useful presents to our poor neighbours, which would advantageously fill time. A piece of coarse packing-cloth must be procured, and cut to the size and width of an ordinary hearth-rug, and on this must be sewn, in rows, pieces of coloured cloth, which can be got at the tailors' from their old pattern-books—they will give them to their customers. Each row of cloth must be put over the other, to hide where they are sewn on. A common black worsted fringe sewn round the edge finishes the work nicely, and they wear for years. Mattresses stuffed with paper—that is, old newspapers and letters torn to pieces—and covered with a bright patchwork, are invaluable presents to poor mothers with young babies. Whilst they are washing and ironing or cooking, “baby” may be put down to crawl on the mattress, and the bright colours will so engage its attention that it will “coo” long stories to it, and try to scratch the colours up in its hands, and be so happy and busy that “mother” will bless the mattress and the kind young lady who made it. The tearing of the paper for the stuffing may be entrusted to the younger members of a family, who will greatly enjoy this variety in their employments, which might be given them to do in that hour between the light and the dark, when, weary of play, the little ones grow sleepy and, it must be owned, somewhat *cross*: the curious love of destruction which appears really a natural sin will be turned to good account in this manner, and the tearing up any amount of paper into tiny pieces will be enormous fun.

TIPPETS AND SHOES.

To learn to find a use for everything, so that nothing is wasted, should form a part of a woman's education. Not only is it applicable in cooking, where such a knowledge is eminently useful, but in everything, a ready wit, an energetic mind, and busy fingers will find that “no fragment need be lost.” Beautifully does Nature set us this example: all that seems waste and refuse she turns to account; and in like manner shall we find, if so disposed, what seems to us rubbish can be converted

into use for others, if not for ourselves. For instance, the edges of new flannel, which are torn off, make excellent warm capes for poor little children, laid in rows one a little over the edge of the other, and run together, and bound with scarlet braid. The same material makes capital baby-shoes, run together in the same manner, lined with scarlet or blue flannel, and bound with the same coloured ribbon. Balls can be also made with this list, which would be a great delight to the children in a workhouse school; and few charitable actions are more appreciated than the giving toys to these little creatures, who have no possessions of their own, not even the clothes they wear, and whose faces light with wondrous pleasure at these small gifts. A pill-box must first be procured, and in it some shot or peas placed; then the list must be rolled over and over it until it becomes round; over this must be wound some Berlin wool, of any colour, closely over the list, so as entirely to conceal it; then, in some other colour which will harmonize with it, a chain-stitch must be worked all over it, like network.

SUN BONNETS,

of some washing dress, pieces of which you may have by you, and waistcoats for little boys of remnants of tweed or merino, will be very acceptable presents.

QUILTS.

Evening dresses, white or coloured tarlatanes, old flannels, washed-out muslins, or, indeed, any old things torn in long narrow strips and knitted in a plain stitch, form very warm and really handsome quilts, which would delight the heart of some poor old woman, and fully carry out the injunction to let "nothing be lost." The pieces must be *very* narrow, and joined together before you commence to knit,—about ten or twelve stitches will make the strips wide enough, the length and number of them being regulated by the sized quilt required.





THE following papers, kindly sent me by Miss HOOPER and CREFYDD, will, I am sure, prove both useful and interesting to my readers; and I must simply add that their excellent books on Cooking should form part of every lady's library. The "Handbook for the Breakfast Table," and "Little Dinners," recently published by Miss HOOPER, I would specially mention. A quotation from Lord Lytton which this lady introduced into one of her lectures at the Crystal Palace will form a good heading to this chapter :

COOKING.

We may live without poetry, music, and art,
We may live without conscience and live without heart,
We may live without friends, we may live without books,
But civilized men cannot live without cooks.

PERHAPS there is no amusement which provides more variety than experimental cooking, and certainly no amusement which can give more useful results. It has the special advantage of stimulating invention, and of bringing out all the powers of the mind. First there is the choice of materials, in itself demanding the use of the powers of observation and the critical faculties, in order to be able to distinguish good from inferior articles. Then, when chosen, there is the little excitement attendant on the due preparation of the materials and in awaiting the result—an excitement

far more pleasing than that which attends purposeless games. The triumphant pleasure of success in a difficult dish—say an omelet—when others have to be regaled on the fruit of our amusement, is very great indeed.

What a delight to hear papa say that his little girl has made him the best fritter he has ever tasted, or mamma, who has not been quite well lately, declare she could not have taken that cup of beef-tea had any one else prepared it, and that it has done her a world of good! And things prepared by the hands of those we love have somehow a renovating power which does not belong to those sent up from the kitchen in the ordinary way.

Whatever we may think about the necessity for ladies having a store of practical culinary knowledge, there can be no doubt that every one should know what is the best food for the sick, and understand the method of its preparation. Here, then, we have at once supplied a motive for amusement.

Gruel is a thing almost gone out of fashion now, and the young ladies of the present day will entitle themselves to much gratitude if they will re-introduce the delicious, creamy—one may almost say elegant—gruel, which our grandmothers prepared for their invalids. It was made from Emden groats, or from groats crushed in the household mortar, and after many hours' boiling was carefully strained, and either served plain, or mixed with milk, cream, or eggs, and flavoured according to circumstances. The present writer well remembers her mother, whilst relating to her the sorrow and distress of the nation at the premature death of the Princess Charlotte of Wales, adding it was reported that the Princess shivered when a cup of gruel was presented to her, as though such disgust could only have been manifested when matters were indeed going badly. But it is no bad symptom in these days when ladies shiver at the sight of gruel, but rather an indication of a true taste which revolts against impurities of diet and its imperfect preparation. The fact is, in these days few persons know gruel, except as manufactured from the patent flours, whose chief merit appears to be that they "can be made in ten minutes." Gruel made as it should be made is rarely disliked, and is more nourishing, and in most cases to be preferred to arrowroot. But to begin experiments in cookery, even with so simple a thing as gruel, one must have a fire, saucepans, and spoons. Of course, if the cook be unusually amiable, she will permit "her young lady" to make experiments in the kitchen; but, as a rule, such experiments interfere with regular work, and are not performed with due nicety. A young lady, then, proposing to study experimental cookery by way of amusement, should provide herself with one of those gas-rings, which cost but little, will stand on any table, and be supplied with gas by means of a flexible tube fastened to a gas-burner. Care should be taken in the selection of this small table-stove, and it should have burners on the atmospheric principle, which is the most economical, and prevents all smell from the gas. It would be well to make a visit to Mr. Leoni's show-rooms, where a

variety of stoves on the best principles may be seen and their action explained.

Being, then, possessed of the gas-stove, such few culinary utensils as can readily be put away in a cupboard should be procured. First in order of use and necessity comes the frying-pan, and there is no telling the number and variety of dishes which can be produced by its aid. Then a stewpan of iron, lined with enamel, and a small saucepan of the same kind, should be secured; add to this ironmongery a wire frying-basket, a tin gravy-strainer, two wooden and two iron spoons, a cook's knife and fork, a wire spoon for beating up eggs, a chopping-board, and a hair sieve, and you will have a *batterie de cuisine* with which a good dinner might be cooked. These things, as well as nice dish-cloths and towels, should always be kept beautifully clean, and never be sent into the kitchen. It is very useful for a lady to know how culinary utensils should be cleansed, and she will be surprised with what ease it may be effected with a little soda and silver sand. Of course, care must be taken not to spoil the hands; but pretty hands are not easily spoiled, and soils may readily be removed by using a few drops of liquid ammonia in a little water, and glycerine afterwards in the usual way. This plan, indeed, makes the hands very white.

All necessary crockeryware can be borrowed from the house stores, but should always be returned clean.

Some young ladies will fear making the room in which they conduct their experiments dirty, but if they did they would be very clumsy cooks, for there is no need to make a spot on the table, and still less on the carpet. The present writer has cooked for weeks in an elegantly furnished apartment without leaving any trace of her occupation; and cookery, at least in its lighter branches, is not the black, greasy operation some people imagine, and which it must be confessed the appearance of many cooks would pre-suppose it to be. A strip of old oil-cloth should be provided for the table, and, although not strictly necessary, a piece of India matting or old carpet where the operator usually stands may be desirable. No change need be made in the lady's own dress, if she have a large holland apron with a bib, fastened with straps behind. The apron looks very pretty trimmed with scarlet braid, and must have one large pocket on the right-hand side for the handkerchief and notebook.

Well, then, being thus armed and accoutred, the next thing will be to provide "the sinews of war," and great zest will be given to the amusement of cookery if the lady learns to choose the materials for herself. If she only requires a few eggs, she should go to the shop for them, and she will then find whether three eggs at a penny each will answer her purpose better than two larger ones at three-halfpence. The same remark applies to every other article of household consumption, and to none more than to meat. The following anecdote will show how necessary it is for young ladies to instruct themselves in the art of marketing, and how liable they are to be put off with inferior cuts if they do not.

A young married friend and near neighbour of mine, being ill, asked me one morning, as we both dealt with the same butcher, to select for her a nice piece of roasting beef. Accordingly, having bought what was required for our own consumption, I said,

"Now, I want a *wing-rib* of beef for Mrs. V."

"Have not got one," replied the butcher, resolutely.

"Why," said I, "you have two cuts of the *wing-rib* hanging there."

"Yes, but they are both sold. Mrs. V. always *do* have the next cuts, and if you'll leave it to me, I'll take care, as I *always* do, she is properly served."

Under the circumstances, I saw no alternative but to yield the point on this occasion; but I then and there resolved to circumvent Mr. Butcher during the next week.

Having obtained my friend's permission to market for her the following Saturday, I first boldly demanded from Mr. Butcher the *wing-rib* cut of beef. This he at once supplied, and with the best grace in the world; then I selected my own mutton, saying,

"Send this to me, the beef to Mrs. V."

A look of blank dismay at being thus unexpectedly baffled stole over the butcher's broad countenance, and, unable to conceal the bitterness of his feelings, he caught up the joint of beef, and flinging it into the tray, exclaimed,

"There, now, SHE'll always be wanting that cut!"

Of course, a good cookery book is necessary to enable the learner to determine the required quantities for her dishes, and a little experience will show her whether she can manage to make things nicely with less butter, cream, and eggs; for, as a rule, cookery books are somewhat inaccurate, and also somewhat extravagant. A beginner is advised, therefore, to make her experiments on as small a scale as possible, and always to enter in a book the result of them, as well as the quantities of material used.

A few recipes for "little dishes," which may readily be made by a table, or, indeed, any kind of stove, are subjoined.

SCRAMBLED EGGS.

Melt a piece of butter the size of a small walnut in a stewpan, break two eggs into it, add a tablespoonful of milk, cream, or gravy, a pinch of salt, and a morsel of pepper, stir round quickly, keeping the yolks whole as long as you can, until the eggs begin to thicken. This dish usually takes about four minutes; when done the eggs will look lumpy, and must then be spread on hot buttered toast. If liked, a few drops of essence of anchovy may be mixed with the butter for the toast, and salt added according to taste.

EGG CUTLETS.

These are very good, and, if carefully cooked, need not be too rich.

Boil three or four eggs for ten minutes, dip them in cold water for a moment or two, and they will then be cool enough to enable you to strip off the shells. Cut off the ends of each egg and divide it into four slices, dip each piece in the yolk of an egg well beaten, then in bread-crumbs rubbed fine through the gravy-strainer; they should be rather highly seasoned with pepper and salt, and have a teaspoonful of dried and sifted parsley mixed with them. Put a little butter—an ounce will fry the cutlets of four eggs—into the frying-pan, put in the cutlets, let them fry a minute on one side until brown, then turn on the other side and finish. When taken from the frying-pan, lay the cutlets before the fire on a dish covered with cap paper, to absorb any grease which may cling to them. In a minute or so dish them neatly, and pour a little thickened gravy round.

SAVOURY OMELETS.

Put an ounce of butter into a small frying-pan; when it boils—take care it does not become brown—pour into it two eggs beaten for three minutes, with a tablespoonful of milk or cream, a teaspoonful of chopped parsley, and a small pinch of salt and pepper. A beginner must take care not to have too fierce a fire; for if the omelet is the least scorched it is spoilt. Having poured the beaten eggs, &c., into the pan, hold it quietly over the fire until it begins to set at the edges, then take a fork and stir the omelet from the middle towards the sides of the pan. Shake the pan lightly, and when the omelet is set, as it should be in about two minutes, if made of only two eggs, slide half of it on to its dish, and by a slight jerk of the pan turn the other side over it, so as to form an oval cushion-shape; it should be a golden brown colour. Serve on a hot dish instantly.

OYSTER FRITTERS.

Make a batter as follows: Mix two ounces of flour in six tablespoonfuls of water, measured in a medicine-glass, or strain the liquor of the oysters and use instead of water; stir in one tablespoonful of oil and the yolk of an egg, add a pinch of salt and pepper, and allow the batter to stand for an hour, or two if convenient. When ready for use, beat the white of egg to a strong froth and mix with the batter, which should be stiff enough to coat a spoon to the thickness of half an inch. Remove the beard and hard white parts from the oysters, and having filled a tablespoon with the batter, put one in the middle of it; drop the fritters as you do them into a stewpan half filled with boiling fat; in a minute one side will be brown and crisp; turn on the other and fry until it also is brown. Take the fritters up with a fish-slice, lay them on paper, to absorb any fat clinging to them, then serve on a hot dish. The above quantity of batter will make eight or ten fritters; it is suitable also for making sweet fritters, orange, apple, or any other fruit.

Good clean dripping answers perfectly well for frying; lard may,

however, be used. When the fat is done with, carefully strain it and put away for future use.

KIDNEYS SAUTÉS.

Choose fine large kidneys, skin and cut them into thin slices the round way: each kidney should give from ten to twelve. Have ready a tablespoonful of flour, highly seasoned with pepper and salt; dip the slices of kidney in this mixture, and lay them one by one on a plate. Cut some little squares of streaked bacon, and fry them gently in just enough butter to grease the frying-pan. Take care they do not become brown. Put the bacon on a hot dish, and leave in the pan sufficient of the fat which has come from it to *sauté* the kidneys. Place the slices of kidney neatly in the pan, and cook them very gently on one side for a minute, or until you see the gravy rise well on the upper side, then turn them and fry on the other side for a minute or so. When properly done, the kidneys will eat very tender and will be slightly underdone. Mix a teaspoonful of flour in five or six tablespoonfuls of plain gravy, or, if you have none, water; season with pepper and salt, and when you have placed the kidney on a dish with the bacon, put the gravy into the frying-pan, and stir over the fire until thickened; pour over the kidneys, and serve.

If preferred, this dish may be cooked without the bacon, the kidney being *sauté* in a little butter.

SAUSAGES.

The possession of a sausage or mincing machine will place the amateur cook at a great advantage. The ordinary machines, which may be purchased at prices varying from half a guinea to a guinea, answer very well. But "Topham's Combination Mincer," to be had at Kent's, High Holborn, though rather more expensive, is invaluable, because it not only makes sausages to perfection, but pounds meat so finely for que-melles, potting, &c., &c., there is no need for the further use of the pestle and mortar.

Sausages may be made in infinite variety, and several pounds could easily be made and fried within the hour. The following recipes are well tried and simple:

PORK SAUSAGES.

When the meat is not taken from the trimmings of the pig, the loin will be found to answer best for sausages. Well-fed meat of a full-grown pig is decidedly to be preferred to young meat, usually called in London "dairy-fed pork." The fat should be rather more than a third in proportion to the lean. If young pork is used, remove the skin as thinly as you can (it is useful for various purposes), and then, with a sharp knife, cut all the flesh from the bones, take away all sinew and gristle, and cut the fat and lean into strips about two inches long and not more than half an inch thick. To each pound of meat put a quarter

of a pint of gravy made from the bones of the meat, or water will do, and then mix equally with it one ounce and a half of sifted bread-crumbs, a large teaspoonful of salt, a small one of black pepper, and one of dried and sifted sage. Arrange the skin on the filler, tie it at the end, put the meat, a little at a time, into the hopper, turn the handle of the machine briskly, and take care the skin is only lightly filled. When the sausages are made, tie the skin at the other end, pinch them into shape, twisting and looping them in the usual manner.

It is a common practice to prick sausages before frying, but this lets out all the gravy. A properly made sausage will not burst in frying if it is put into the pan with a little melted but not hot fat, and cooked slowly until hot throughout. Fifteen to twenty minutes should be allowed for frying sausages, and when done they should be nicely browned. A little butter or lard is best for frying, and some pieces of light bread may be fried in it when the sausages are done, and placed neatly round the edge of the dish.

Sausage-skins can generally be procured of the butcher, and are also to be had at shops where the machines are sold. The skins should be soaked in water some little time before using them, or they may otherwise make the sausages too salt.

BEEF SAUSAGES.

Beef sausages are prepared in exactly the same manner as pork. The best part to use is beef steak. To one pound of this use a quarter of a pound of beef suet or other good fat, a quarter of a pint of stock or water, one ounce and a half of sifted bread-crumbs, a large teaspoonful of salt, half a teaspoonful of dried and sifted parsley mixed with a similar quantity of thyme, and a small teaspoonful of salt. If these sausages are properly made and cooked, they will, when cut, give plenty of gravy; they are considered somewhat less rich than those made of pork.

VEAL AND HAM SAUSAGES.

To each pound of veal put half a pound of ham in equal quantities of fat and lean. Season with half a teaspoonful of salt, a whole one of pepper, a pinch of nutmeg and sweet herbs; mix with one ounce of sifted bread-crumbs, and moisten with four tablespoonfuls of stock made from trimmings of the veal and ham. Proceed as for pork sausages.

POTATO CHIPS.

Peel fine kidney potatoes, cut them in thin round slices, and place them on a cloth to dry; cover over with another cloth, and let them lie for half an hour. Have a stewpan half filled with boiling fat, and having placed the potatoes in the wire frying-basket, plunge it into the fat, and shake lightly until the potatoes become brown and crisp; then throw them out of the basket on to paper, and having allowed them to dry a

minute before the fire, sprinkle lightly with fine salt and serve immediately. Care must be taken that fat for frying potatoes and other things is of a proper temperature. This may be known by the hissing noise ceasing, or by throwing in a small piece of bread, which will rise to the surface and rapidly take colour if the fat be the proper heat.

The twelve bills of fare now presented by CRE-FYDD to her young friends and the public, have been served as small dinners of entertainment. Those who may wish to serve them as family fare can easily suit them to such by omitting one or two of the dishes. They must be considered and referred to as simply suggestive, as it is impossible to give them to suit all positions and tastes.

BILLS OF FARE FOR FOUR OR SIX PERSONS.

SPRING.

White Soup. Boiled Salmon. Tartar Sauce. Blanchettes of Fowl. Loin of Lamb. Mint Sauce. Sea-kale. New Potatoes. Rhubarb Mould. Plovers' Eggs. Cheese Biscuits.	Spring Soup. Stewed Eels. Fried Slips. Broiled Pigeons with Mush-rooms. Roast Veal garnished with Rolled Bacon. Spinach. New Potatoes. Asparagus Oiled Butter. Stewed Gooseberries. Whipped Cream. Parmesan Toast.	Asparagus Soup. Water Souchet of Flounders. Salmon Cutlets with Indian Sauce. Mutton Cutlets with Fried Potatoes. Roast Chicken. Boiled Chop. Artichokes dressed in Oil. Snow Balls with Custard. Cheese Soufflé.
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SUMMER.

Green Pea Soup. Broiled Trout. Whiting Pudding. Croquets of Chicken. Ribs of Lamb. Mint Sauce. Peas. Potatoes. Fresh Fruit Salad. Neufchâtel Cheese.	Summer Soup. Boiled Eels. Parsley Sauce. Whitebait. Brown Bread and Butter. Cut Lemons. Boiled Leg of Lamb. Capers Sauce. Young Carrots and Turnips. Potatoes. Duck. Green Peas. Iced Venetian Cream. Cheese, Straw.	Prawn Soup. Filets of Soles with Tartar Sauce. Lamb Cutlets with Cucumbers Mutton hashed venison fashion. French Beans. Raspberry and Currant Tart Cream. Remains of Cheese.
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AUTUMN.

Italian Paste Soup. Filets of Turbot with Cream Sauce. Savoury Rump Steak. Fried Potatoes. Stewed Kidneys. Spinach Wall. Grouse. Fried Crumbs. Cabinet Pudding. Lobster Bashaws. Cheesekina.	Mixed Vegetable Soup. Red Mullet in paper. Mock Whitebait. Fowl with fresh Tomatoes. Fillet of Beef. Horse-radish Sauce. Cauliflower with Parmesan. Merisque with Cream.	Carrot Soup. Broiled Mackerel. Chives Butter. Neapolitan Agnellottia. Roast Capon. Fried French Beans. Partridges. Bread Sauce Omelet Soufflé Deville Biscuits.
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WINTER.

Giblet Soup.	Pale-tine Soup.	Ox-tail Soup.
Fillets of Sole with Sweet Herbs.	Slices of Cod with Mushrooms and Oysters.	Buttered Soles.
Pork Cutlets with Indian Sauce.	Curried Rabbit. Rice. Cut Lemons.	Breast of Veal stewed with Oysters.
Loaf of Mutton. Currant Jelly.	Mutton Cutlets with Onion (Soubise) Sauce.	Roast Hare. Currant Jelly. Salsifis.
Mashed Potatoes.	Roast Pigeons on Toast.	Scolloped Crab or Mussels.
Jerusalem Artichokes.	Apple Charlotte.	Whitefarns Pudding.
Pheasant. Bread Sauce.	Savoury Maccaroni.	Welsh Rabbit.
Claret Jelly. German Puffs.		
Cheese Joudu.		

A FEW NICE THINGS SUITABLE FOR THE DELICATE LITTLE HANDS THEY ARE INTENDED FOR.

Cleanliness is the first great essential to good cookery; nevertheless, CRE-FYDD does not advocate young ladies being taught to *clean* the saucepans and other utensils; but in order to direct the servants, they should *know* that the *inside* of all utensils used in cooking should be bright, as well as insides of dish-covers, tea and coffee-pots, &c. They should also know that soda and soap must *not* be used to clean any article used for cooking.

POTTED LOBSTER.

The lobsters must be quite fresh. Take out the meat and pound it to a smooth paste; season (to half a pound) with a salt-spoonful of good anchovy sauce, three quarters of a salt-spoonful of white pepper, a grain of Cayenne, the eighth part of a nutmeg grated, and three ounces of dissolved butter. Pound till well mixed, then press the lobster into pots or a small pie-dish, and pour over it two ounces of dissolved butter. When the butter is set it is ready for use.

POTTED SHRIMPS.

Take off the shells of three quarts of fresh-boiled shrimps, season with the sixth part of a nutmeg grated, two grains of Cayenne, a salt-spoonful of white pepper, and a quarter of a pound of fresh butter dissolved. Press the shrimps into pots or a small pie-dish, pour over the top two ounces of dissolved butter. When firm they are fit for use. Another way, and sometimes preferred, is to pound the shrimps to a paste, add the seasoning, and finish as directed.

POTTED VEAL AND TONGUE.

Three-quarters of a pound of cold roast or braised veal, a quarter of a pound of tongue, both free from skin and fat, mince, and then pound them together till in a soft paste; add, while pounding, two table-spoonfuls of strong veal gravy; season with a tea-spoonful and a half of anchovy sauce, half a mustard-spoonful of fresh-made mustard, a salt-spoonful and a half of white pepper, the tenth part of a nutmeg grated;

cross the bottom of the pestle once with garlic, and continue to pound till the seasoning is well mixed with the meat, then add five ounces of dissolved fresh butter. When the whole is soft and smooth, press it into a raised pie-dish, flatten the top with a knife, and pour over two ounces of dissolved butter.

SCOLLOPED OYSTERS.

Three dozen will make three scollops, or one small dish. Take off the beards, boil the liquor with a blade of mace and a small piece of thin lemon-peel, and strain it over the oysters; let them stand till cold. Take out the oysters and season them with half a grain of Cayenne and half a salt-spoonful of white pepper; rub a thick slice of bread, one day old, in a clean cloth till it is in very fine crumbs; mix with them the eighth part of a nutmeg grated and half a salt-spoonful of salt; lay the crumbs and oysters in layers (either in three scollop-shells or a small tin dish), finishing with crumbs. Put half an ounce of butter in the centre of each shell, and half an ounce more on the top. Pour over each shell two dessert-spoonfuls of the liquor, put them into a very quick oven or before a good fire, and bake to a pale brown colour. They will require about fifteen or eighteen minutes.

SCOLLOPS OF MEAT.

Mince up as fine as possible any kind of cold *unsalted* meat, or a mixture of meats, poultry, or game. Season (half a pound) with a salt-spoonful of fine salt, a grain of Cayenne, and a salt-spoonful of pepper; make the meat quite moist with any kind of gravy, that of roast meat being the best; rub a slice of bread to fine crumbs, season them with half a salt-spoonful of salt and a quarter of a salt-spoonful of pepper; rub the bottom of a tin scollop or a tin dish with butter, lay evenly over it a third of the crumbs, then put in the meat, and the remainder of the crumbs over that; press it even; place on the top, in small pieces, about an ounce of butter. Bake it in a moderately-heated oven or before the fire for twenty-five minutes.

BEDFORD PUDDING.

Two ounces of mixed candied peel chopped, two ounces of currants washed and rubbed dry, a table-spoonful of honey, three fresh eggs, and half a pint of new milk. Beat the eggs well; boil the milk; take it off the fire and stir in the honey; then add it to the eggs; beat for ten minutes, and let it stand till cold. Moisten a quarter of a pound of dried flour with cold water, knead it to a firm paste, lay it flat on the board, and spread over it a quarter of a pound of good butter; roll it out (always one way) till the butter is well mixed into the paste. Rub a twelve-inch tin dish with butter, lay in the paste, trim round the edge. Stir the fruit into the custard, pour it into the paste, place it immediately in a *well*-heated oven, and bake for three-quarters of an hour. Turn it

off the dish on to a napkin, and serve. The same mode of making paste may be followed for tarts, and in the same proportions.

WHITEFRIARS PUDDING.

Boil one good-sized carrot till tender, then rub it through a hair sieve, chop fine one small apple and half a pound of suet, wash and rub dry a quarter of a pound of currants, stone a quarter of a pound of raisins; mix these ingredients together, and add two table-spoonfuls of treacle, half a salt-spoonful of mixed spice, and, by degrees, half a pound of flour; add a little cold water if necessary. Beat the mixture into a stiff dough; put it into a basin rubbed with butter, tie a cloth over; put it into boiling water, and boil fast for four or five hours. Turn it on to a hot dish, and sift loaf sugar over. Serve at once.

GROUND RICE SPONGE CAKE.

Half a pound of ground rice, half a pound of crystallized sugar, and four large fresh eggs. Beat the eggs for five minutes, add the sugar, and when well mixed add the rice, and beat the mixture till it becomes a stiff dough. Butter a cake tin; put in the mixture, and bake in a moderately-heated oven for an hour. May be served hot or cold.

POTATO FLOUR CAKES.

Two ounces of butter beaten to a cream, three ounces of potato flour, four ounces of powdered loaf sugar, one large egg beaten with a table-spoonful of cream, and two table-spoonfuls of well-washed currants or finely-chopped rasins. Mix these ingredients together, and beat the mixture till it is quite light; put it into small tins, and bake in a quick oven for ten or twelve minutes. To be eaten hot or cold, but they are not so good when stale.

POUND CAKE.

One pound of fresh butter, one pound of loaf sugar in powder, one pound of dried and sifted flour, eight fresh eggs, beaten, the grated rind and strained juice of a small lemon, and a table-spoonful of brandy. Beat the butter with a wooden spoon till it becomes cream, then add the ingredients in the order they are given; beat the mixture for fifteen minutes; put it into a tin lined with buttered paper, and bake in a moderate oven about an hour and three-quarters.

EASTER BUNS FOR POOR CHILDREN.

Five pounds of flour, ten ounces of good clarified dripping, or butter, one pound and a half of currants, well washed, picked, and rubbed dry; one pound of moist sugar, a tea-spoonful and a half of salt, a salt-spoonful of ground ginger, a salt-spoonful of ground allspice, two tea-spoonfuls of tartaric acid pounded to a fine dust, two tea-spoonfuls of cream of tartar. Rub these ingredients together till they are thoroughly mixed. Dissolve four tea-spoonfuls of carbonate of soda in a quart of milk slightly warmed;

add this to the rest, quickly stirring till it becomes a firm dough. Divide it into forty-four equal parts, form each into a round cake, and bake in a moderately-heated oven for twenty-five minutes. It will be better to make the above quantity *in four parts*, as they should be put into the oven as quickly as possible after they are made, or they will not be light.

RICH PLUM CAKE.

Put the following ingredients into a pan (or large basin) in the order in which they are given, then proceed as directed. Three-quarters of a pound of good butter beaten to cream, half a pound of richest moist sugar, three-quarters of a pound of currants well washed and dried, three-quarters of a pound of rasins carefully stoned, six ounces of mixed candied peel finely chopped, six bitter and one ounce of sweet almonds blanched and pounded, the grated rind of a lemon and the strained juice, a grain of powdered cloves, two grains of powdered cinnamon, the sixth part of a nutmeg grated, fourteen ounces of sifted flour, half a gill of new milk, the yolks of six eggs beaten with a wine-glassful of brandy. Beat the whole together till well mixed, then add the whites of the eggs beaten to froth; continue to beat rapidly for twenty minutes. Turn the mixture into a large cake-tin lined with buttered paper. It must be baked in a moderate oven for two hours and a half.

A FEW RECEIPTS FOR INVALIDS.

BARLEY WATER.

Put an ounce of pearl barley into an enamelled saucepan with a quart of cold water, and boil for *two hours and a half*. Stir it occasionally, and skim frequently. Strain through muslin into a jug; sweeten with sugar candy dust; and, if *the invalid may take acids*, add the strained juice of a lemon.

LINSEED TEA.

Put an ounce of linseed and half an ounce of Spanish liquorice into a jug; pour over a pint and a half of boiling water; cover closely, and let it stand till cold. Strain off. To be made hot as wanted, or taken cold as directed by the doctor.

BEEF TEA.

The beef must be very fresh. Take four pounds of the upper side of the round, cut it into small pieces (leave out every bit of fat), put it into a jar with a salt-spoonful of salt and three pints of cold water; tie it closely down, place it in a saucepan of water, and let it boil gently for five hours. Strain, and serve with fresh-made dry toast cut into fingers. The precaution of passing a piece of stale crumb of bread over the surface, lest there be any particle of fat, will be well observed.

ISINGLASS AND EGGS.

Boil in the third of a pint of water the third of an ounce of the best isinglass and a dessert-spoonful of sifted loaf sugar ; when quite dissolved, add three drops of orange-flower-water, and the yolks of two new laid eggs, well beaten ; boil up for one minute, strain through muslin into a small mould, and when cold serve.

EGGS IN CREAM.

Put into a small soufflé-tin two table-spoonfuls of good *sweet cream*, crack carefully four new-laid eggs, lay them in the tin side by side, and place it in a quick oven or over a gas-stove till the eggs are set ; make a gill of good cream hot, but not boiling, pour it carefully over, and it is ready to be sent to table. If required as a sweet dish, stir a dessert-spoonful of pounded loaf sugar and eight drops of the essence of vanilla into the cream while getting hot.

EGG PASTE FOR SANDWICHES.

Ten fresh eggs boiled hard ; take out the yolks, pound them in a mortar, add a tea-spoonful of chopped chervil or parsley, two anchovies cleaned and boned, a salt-spoonful of salt, the same of white pepper, two Cayenne-spoonfuls of Cayenne, a mustard-spoonful of fresh-made mustard, two dessert-spoonfuls of grated Gruyère cheese, and a quarter of a pound of good butter, warmed and stirred till creamy ; continue to pound till the mixture is in a smooth paste.

NOTE.—The whites curried make an excellent dish.

CLARET JELLY.

Put an ounce of isinglass and three-quarters of a pound of loaf sugar into a bright saucepan, with three-quarters of a pint of water ; stir it over the fire till it becomes a bright syrup, pour it into a cold basin, add a bottle of claret, the strained juice of two small or one large lemon, and a large wine-glassful of good brandy ; stir it for three minutes, then pour it into a jelly-bag with a basin under it ; it will require to be passed through the bag three or four times. Rinse a mould with cold water, pour in the jelly, put it into a cool place till set, turn it out carefully.

GOOSEBERRIES IN CREAM.

Put into a brass skillet three-quarters of a pint of full-grown green gooseberries, half a pint of cold water, and three-quarters of an ounce of isinglass ; boil till the gooseberries are tender but not broken, then stir them into a pint and a quarter of good sweet cream. Rinse a mould with cold water, put the mixture in, and let it stand in a cool place to set ; placing it on ice for an hour greatly improves it. To be turned out carefully on a glass dish.

MEDLAR JELLY.

Put the medlars (which must be quite ripe) into a preserving-pan, with sufficient water to cover them, and simmer till in a pulp, then strain through a jelly-bag; to every pint of liquor add one pound of loaf sugar, boil fast, skimming frequently, for an hour; pour the jelly into ornamental moulds or glasses, and the next day tie them over. This jelly is served at dessert.

RHUBARB JAM.

Pull off the skin and cut up into half-inch pieces five pounds of fresh-gathered rhubarb; put it into a preserving-pan, with five pounds of loaf sugar, the strained juice of two lemons, and twelve bitter almonds blanched and chopped; boil up slowly, stirring constantly, skim, then boil rather fast for three-quarters of an hour, skimming as long as scum rises. Put the jam into pots, and the following day tie them over with cap-paper. The quantity mentioned will make jam enough to fill seven "pound pots."

A MOULD OF MINCEMEAT—AN EXCELLENT DISH.

Cut up about three-quarters of a pound of any kind of cold meat without skin or brown fat. Mince the meat, add a small onion (chopped), a piece of garlic the size of a pea (if the flavour be liked; if not, leave it out), a piled table-spoonful of fine bread-crumbs, a tea-spoonful of salt, a salt-spoonful of white pepper, and a tea-cupful of good plain gravy. Stir it till it is well mixed, and let it stand for half an hour. Then rub a pint basin with butter, press the mince into it, and cover it over with a plate. Stand the basin in a soup-plate, or anything deep, with a cupful of water in it, and place it in a moderately-heated oven, and let it cook for three-quarters of an hour. If veal or fowl be used, four leaves of fresh tarragon may be added, and if pork, two sage-leaves. Turn out carefully and serve with the following sauces: For mutton, use good brown gravy, with a dessert-spoonful of red currant jelly stirred into it; for beef, either fresh mushrooms fried or horse-radish sauce; for veal or fowl, fresh tomatoes, tomato sauce, or mock tomato sauce; for pork, either apple sauce, fresh onions, or onion sauce.

DEVILLED KIDNEYS.

Trim off the pith and skin of the number of kidneys you require; cut them in two; season each one with half a cayenne-spoonful of cayenne and half a salt-spoonful of salt. Put them together, run a skewer through them, and broil over a clear fire for ten or twelve minutes. Serve on very hot buttered toast, and rub a piece of butter quickly over the kidneys. Place a hot cover over, and send them to table at once.

BEEF STEWED IN CLARET—AN ITALIAN DISH.

A piece of beef about three pounds, either round, rump, or fillet. Dredge the beef with flour; hang it before a quick fire, and roast it for

twenty minutes, basting it with *butter* constantly. Make a stewpan hot, rub it across with garlic, chop an onion and a tea-spoonful of parsley, and slice three or four truffles. Put these all into the stewpan with the beef; add the *gravy* that has dripped from the beef, but not the fat, and half a pint of good claret. Cover it closely, and let it *simmer* for forty-five minutes. Add the strained juice of a lemon, and serve at once.

The beef should be a nicely-cut square piece, with only a small quantity of fat. When the wine is added, the cover must not be raised till the time of sending the beef to table; but the pan must be occasionally shaken.

DEVILLED PRAWNS.

Pick the shells off four dozen fresh-boiled prawns. Knead an ounce and a half of butter with two cayenne-spoonfuls of cayenne. Put the butter and the prawns into a *small* saucepan, and let it stand on the hob till very hot. Make some toast: butter it, place it in the oven for five minutes, then turn the prawns on to it, and serve on a hot dish and with hot plates.

TONGUE BALLS, TO SERVE WITH BROILED CHICKEN.

Pound to a soft paste about four ounces of well-boiled tongue; add half a salt-spoonful of white pepper, a grain of graded nutmeg, and half an ounce of butter warmed to a cream. Let it stand an hour; then make it into balls the size of a walnut; dust them over with baked flour. Dip each into beaten egg; then flour them again, and fry them in plenty of fat till browned. Serve round the chicken.

OMELETS—PLAIN, SAVOURY, AND SWEET.

Beat four *fresh* eggs with a table-spoonful of cream. Put an ounce of butter into an omelet-pan. When it is quite melted, pour in the eggs. Stir till they begin to set. Then let the mass get firm but not hard. Fold it over, place it on a hot dish, and serve at once.

If a savoury omelet be required, add a salt-spoonful of salt, half a cayenne-spoonful of cayenne, and a salt-spoonful of mixed sweet herbs, or a dessert-spoonful of grated hung beef, or the same quantity of grated cheese; and if a sweet one, add the strained juice of either a lemon or an orange, and a dessert-spoonful of sifted loaf sugar. Sugar should be sifted over when about to serve, and a salamander should be passed over it to brown the sugar.

If preserve be wished, simply make the plain omelet, and lay in the preserve before folding over.

IMITATION MAIDS OF HONOUR.

Make a paste as follows: Take six ounces of dried flour; moisten it with cold water, with a tea-spoonful of lemon juice in it; knead it to a firm paste. Lay it flat on the paste-board or slab, and put in six ounces of fresh butter; fold it over and roll it out several times till the butter

is quite mixed into the paste. Care must be taken to roll it always the same way. Let the paste stand in a cool place for two or three hours; wash and rub dry in a clean cloth two ounces of currants and one ounce of sultana raisins; chop the raisins together with three ounces of candied peel. Make a custard with four new-laid eggs, half a pint of new milk, and half a gill of good sweet cream, thus: beat the eggs, leaving out two of the whites; make the milk almost boiling; add it to the eggs; stir it over the fire for two minutes; put in the cream with two table-spoonfuls (*not* piled) of honey; and when nearly cold, stir in the fruit. Roll out the paste a quarter of an inch thick; line some small patty pans with the paste, trim round the edge with a sharp knife, fill each with the custard mixture, and back in a well-heated oven from thirty to forty minutes. Serve on a neatly folded napkin or on writing-paper.

If preferred, it may make two moderate-sized or one large *cheesecake*—though it is not properly a cheesecake mixture, still it is very good.

OPEN JAM TART.

Make the paste as directed in the foregoing recipe; line a twelve-inch tin dish with the paste, trim round the edge, fill the centre with any kind of jam or preserved fruit. Roll out the residue of paste, and with paste-cutters stamp out ornaments, which may either be put on the jam at once or baked first and placed on after, just before the tart is done. The tart will require forty-five to fifty minutes.

MOULD OF APPLE JAM.

Peel and core good cooking apples; to every pound of fruit add three-quarters of a pound of loaf sugar, two cloves, the tenth part of a nutmeg grated, the grated rind of a quarter of a lemon and the juice, and a gill of cold water. Stew gently till the apples are pulped, then stir and *boil* for thirty or forty minutes till the jam is *thick* and rich-looking. Pour it into moulds (half-pint basins make nice moulds for such things) the next day; put about half a tea-spoonful of whisky upon each, and tie them over. These moulds are very useful when a sweet is suddenly required. They should be served either with Devonshire or whipped cream, good cold custard, or the whites of three eggs whipped to a froth, with two table-spoonfuls of sifted sugar and a tea-spoonful of lemon juice.

Mould may be made of any jam by boiling it fast for ten minutes longer than for ordinary jam.

STUFFED FIGS IN SYRUP.

Blanche almonds, cut figs open, place about five almonds in each fig, put it together and press it so as to adhere; put the figs into a basin. To every twelve figs add ten tea-spoonfuls of sifted loaf sugar and two gills of cold water. Let them remain for eighteen or twenty hours; then put them into a bright saucepan and stew them gently for half an

hour, and then boil fast till the syrup is quite thick. Let them get cold, and cover them.

Figs thus done are very good, forming a delicious sweetmeat for dessert, and they will keep a long time if they are properly done.

If the figs are boiled ten minutes after the syrup is thick, they may be candied by placing them in the screen before the fire for the sugar to harden; and while drying, a little pounded sugar-candy should be dusted over them.

CHESTNUT SOUFFLÉ PUDDING.

Boil eighteen chestnuts till they are soft; let them get cold. Take off the shell and skin, and pound the nuts to a fine powder. Add a table-spoonful of pounded loaf sugar, and the well-beaten yolks of three fresh eggs. Beat two ounces of sweet butter to cream; add that, and heat the mixture for ten minutes. Then add the whites of the eggs beaten to a stiff froth; continue to beat for five minutes more. Rub a tin soufflé-mould with butter; put in the mixture, and bake it in a rather quick oven for twenty-three minutes. Put a hot napkin round the tin, and send it to table at once. *Note.*—Indian corn flour may be used instead of the nuts by way of a change.

COCOA-NUT ROCK.

Grate a fresh cocoa-nut. Be careful not to put any of the outside with it. Take the same weight of loaf sugar, finely pounded, and mix them well together. Then add whites of eggs beaten to a stiff froth, sufficient to mould the nut and sugar into a firm paste. Rub a bright tin (a small Yorkshire pudding tin will do) slightly with fresh butter; cover it over with cap paper, with holes pricked in it to let out the steam, and bake in a slow oven till firm—about half an hour, if not more than an inch thick. Cut it into squares, and when cold keep it in a tin. *Note.*—Pounded almonds may be used if preferred.





DOMESTIC ECONOMY.



BOOK for the information of young ladies as to the best method of employing and amusing themselves, should certainly contain a few hints on this most important subject.

Under its head must be classed the best modes of cleaning and preserving our "household gods," so little known, unfortunately, by those who have the charge of them. There is a right and wrong way of doing everything, and it is most essential that the mistress of an establishment should be thoroughly cognizant with which is the right way. Though much is being done, little has yet been effected towards the practical education of our servants; and girls come and take service with young inexperienced ladies, without a grain of knowledge of their duties; and it is only when the paint is scrubbed from doors and skirtings, the plate scratched, the handles broken from the jugs, and the glasses severed from their stems, the blades of the knives notched, and their handles discoloured and loose, the drains stopped with the dusters and tea-cloths, and the large bills cause the young husband in sad dismay to wonder how it is to go on, and how two people *can* eat and drink so much; that the poor little wife, having thus sadly bought her experience, will gladly learn, so that she may teach, how best to keep her husband's house and property in order, with strict economy, and yet no lack or stint.

Before, therefore, the severe master—over whose teaching we could often weep—takes them in hand, let our young people learn, with as much earnestness and interest as any lesson or accomplishment, to know the *best* way to do everything, and see that their servants carry out their instructions.

I purpose in this chapter to give a few useful hints on this subject, and I am indebted to a friend for the accounts of the home-made upholstery, &c., which will, I think, be most useful to those young ladies who “are about to marry,” and who object to take the advice of “Punch,” which he seemed to consider so wise—“*Don't!*”

TO CLEAN PLATE.

The very best material for cleaning plate that is in constant use is soap and water with a soft cloth. If it is tarnished, a little damp whiting on a small brush will soon remove it; but if it has been lying by, a small quantity of gin or spirits of wine must be added to the whiting and left to dry, and then brushed off. The reason of the superiority of whiting over other plate powders is that it contains nothing metallic, and therefore cannot act upon the silver and wear it away, which is of more importance than to obtain a more brilliant temporary polish.

TO CLEAN IVORY.

If the real ivory handles of the knives should get stained, make a paste of sal volatile, prepared chalk, and oil; rub the paste on the ivory with a feather, when dry add more, and having left the whole to become thoroughly dry, rub it off.

TO CLEAN KNIVES.

They should be held in a straight position on the knife-board, and moved backwards and forwards in as direct a line as possible, which will prevent the scratches so often to be seen on them. Also care must be taken not to put too much powder on the board, as that too will scratch the blades: the Bath brick will merely require to be rubbed two or three times over the board. The board should be in a sloping position, one side higher than the other. Two knives must be cleaned at once, held back to back and *quite flat*, as you rub them backwards and forwards. The ivory handles should be dipped in warm water, and washed with a soapy flannel, and wiped clean and dry. A wide-mouthed jug should be kept on purpose to put the knives in, with hot water to get the grease off before cleaning; but the blades only (putting the whole knife into water loosens the handles): so that blades and handles must be washed separately. Ebony handles must be cleaned with a piece of linen dipped in oil, and then well dried. A set of cloths of a coarse strong texture must be kept for use for the *knives only*.

TO CLEAN GLASS.

Glass should be washed in a wooden bowl; an earthenware pan spoils the polish, and the glasses are more likely to break. They should be left for a short time in cold water, then stood out to drain, and dried with two cloths—that is, one to dry, and one to polish.

Silversmith's soap is admirable for cut or ground glass. A piece of lighted paper, put into a decanter so as to fill it with smoke, is the most admirable thing to clean and brighten it. Tea-leaves, brown paper torn in small pieces, with little bits of mottled soap, warm water, and a little pearlash is another receipt; but I think there is nothing more efficacious than the smoke. Decanters should always be thoroughly drained, or they will mildew. In drying wine-glasses, be careful not to hold the stem tight, or you may wipe it off, a very common accident. Close the thumb and forefinger of your left hand over it, and let the glass turn as you rub it dry: in this manner you will not drop it or wrench it from the stem.

There are many receipts for taking out a stopper which has been fixed in a bottle; but, as prevention is better than cure, I would advise that, in replacing the stopper of a bottle, you give it a gentle turn; and in taking the decanter from the sideboard or cupboard, be careful not to knock the top of the stopper, as that is a frequent cause of its getting fixed.

TO CLEAN WINDOWS.

I have lately heard of a new method which answers admirably.

Take a sheet of newspaper and fold it into a little square pad, soak it in water and rub it over the window; then fold another sheet in the same manner, but without wetting it, and polish the glass: the effect is quite as good as when done with dusters and a leather.

TO CLEAN PAINT THAT IS NOT VARNISHED.

Put upon a plate some of the best whiting, have ready some clean water and a piece of flannel, which dip into the water and squeeze nearly dry; then take as much whiting as will adhere to it, apply it to the paint, when a little rubbing will instantly remove any dirt or grease wash well off with water and rub dry with a soft cloth.

Paint thus cleaned looks equal to new, and without doing the least injury to the colour, and will only occupy half the time of ordinary cleaning.

PANTRY AND KITCHEN CLOTHS.

Young housekeepers are sometimes ignorant on the subject of these useful articles, not knowing, as I have heard them say, the difference between a tea-cloth and a duster. The *tea-cloths* should be of linen, about a yard long, and of a coarser darker texture than the glass-cloths, which should be fine, white, and free from that downy substance which

is in some kind of material, and which would stick to the glass and prevent its looking bright and clear.

A dozen of each set should be purchased to start with, and half a dozen of each bought occasionally to keep up the stock. It is necessary to keep a very vigilant watch over them, as there are few things with which servants are more careless, using the glass-cloths often for the tea-things, which discolours them, or to wipe up anything dirty, so that they at length become discoloured and unfit for use. The servant should be ordered to bring up for the laundry the same number as were given out clean of all these cloths; and any glass-cloth found dirty or stained she should be bidden to wash out and produce it afterwards; and if still stained, a new one should be substituted, and the old one kept for any rough work. When quite old and soft, they are useful in the bed-room for wiping basins and baths.

Dusters should be of blue checked stuff for use in the kitchen, and white linen ones for the drawing-room, library, and all the chief rooms. But servants should be encouraged to use brushes more than dusters, and feather brooms, which take the dust lightly from pictures, &c., and are less likely to cause accidents. Knitted dish-cloths, the receipt for making which will be found in the first part of this book, are admirable things, and should certainly be added to the list of household cloths.

Pudding-cloths should be provided, with strings attached to them, and marked plainly, so as to have no excuse for mistaking them for any others, as it is not agreeable to know that the cloth in which our pudding has been boiled has previously done duty to wipe the kitchen table or the greasy dishes. There is proper stuff for making them, as also for round towelling; but after some time, when the stair hollands have been frequently washed and get soft, as they will, they make excellent round towels. White linen dresser-cloths give the kitchen a nice appearance, but a piece of white marble oilcloth is more economical, as it can be wiped and kept clean, and looks very neat. An old blanket cut in squares, and the raw edge herringboned, makes excellent house flannel: in buying new for the purpose, it is advisable to get the best, which is eightpence a yard, and still I should recommend the edge to be slightly hemmed down, as it frays out.

The following account was sent me by a young lady, which I think so encouraging, and showing so clearly what perseverance and industry can effect, that I insert it here.

AMATEUR UPHOLSTERY.

"In the present day the word 'impossible' seems fast to be losing its place in the dictionary, specially with regard to woman's mission. How little can we know our capabilities, if we never dream of taxing them beyond that finely-drawn line hitherto considered by vain man as the boundary to his Tom Tiddler's Ground! Now, just take a hint, my dear white-handed girls, who live at home at ease, and know nothing of life's

the Alps yet. Certainly the woodwork and brass of the house did not correspond with the general brilliant aspect of things, but assuredly this was not woman's mission. We were all on the strike in a minute. 'We must call in a man.' 'No, no; certainly not,' again uttered that clear voice. 'Mary, go and buy, at a colour and oil warehouse, a pot of Adshead's Derby brass-paste, two small brushes and a leather, a bottle of oak varnish and of French polish.' These being obtained, the last week was devoted to rubbing the brasses delicately, the maids polishing the tables and chairs till all looked bright and new again, and we sat down and contemplated our handiwork with intense satisfaction; and when we did at last condescend to call in 'the men,' it was only to have the pleasure of hearing them extol and admire our amateur upholstery."

Great judgment is required in the matter of hanging pictures. Never hang engravings and oil paintings on the same wall. Water-colours should also be hung by themselves, and care should be taken to keep symmetrical lines. What can be more unseemly than pictures hanging at all heights? To form a graceful appearance, place an upright picture pyramidically between two smaller long ones, or *vice versa*, keeping a due margin between, and avoiding two landscapes coming together, if you have an odd figure painting to put between—so having the figure in the centre, or a landscape with two figure subjects on each side. Engravings should always have their white margins left, and water-colours too are best framed with a broad margin. Wire is better to hang them with than cord, as the cord is affected by the gas and becomes rotten.

It is the especial duty of the mistress of a house to make it look pretty as well as neat, to give to the rooms that unmistakable appearance of the lady mind which presides, and at a very little expense this may be effected. In concluding this chapter on Domestic Economy, I would venture, therefore, to give some hints towards the embellishment of the house. Flowers stand pre-eminent: in the window, in hanging baskets, and in bouquets on the tables they excel every other ornament, and are especially useful in concealing the stove in the summer. Two methods I have adopted, which are both very pretty; one a glass framed in cloth to match in colour the hangings of the room, fitted into the chimney opening, and before it a white and gold or rustic basket, the length of the fender (for which this basket is the substitute), filled with flowers and ferns in pots. The other mode is a quantity of virgin cork heaped up, with flowers growing amongst it, giving the appearance of a rockery. If old garments are saved, especially gentlemen's, the flower merchants in London will gladly exchange the plants for them, and so this pretty arrangement can be kept up at small expense, even by those who have no greenhouse or garden. Some time ago, in "The Queen" newspaper, directions were given for making an ornament to hold flowers—which is easy to make and very effective—a "gipsy kettle," composed of a small basket, and some thorn sticks covered with tinfoil. A few flowers and sprays of ivy arranged in this are very pretty.

Another very pretty idea is putting ears of ripe corn in vases filled with water, filling them up as the water soaks away, when the corn will sprout and grow up into long green leaves, on the point of which rests one drop of water, like a little jewel. In the winter vases filled like this are not only very ornamental, but "keep our memories green," and give us hope of the sweet spring to come; and to those condemned to live in towns, it may bring pleasant thoughts of country walks through the young corn, over which the lark sings its hymn of praise and gladness. So simple and inexpensive, the humblest home may own these pretty ornaments, and they might form acceptable presents to some poor invalid, who can never again see the young corn springing in the meadows or ripe in harvest.

To make our homes bright and pretty is essentially a duty, an especial duty, of the women of the household; and where the incomes are small it is important to find out inexpensive modes of doing so. A golden key has fairy power, but where that is not, it is well to know how at small expense we can make our homes pretty, and keep about us an atmosphere of beauty and grace which has an ennobling influence on mind and body. We do not sufficiently consider how much we are influenced by our surroundings: a dirty disorderly room affects the temper of the occupants, and too often drives the husbands and brothers from their home to seek the club or public house, where they are sure of comfort, cleanliness, and companionship.

Girls cannot too early learn how much depends on them. How many a lost life is to be laid at the door of the careless mother, the selfish sister, or untidy, thoughtless wife. Home is the woman's world: there she should reign pre-eminent; and let her look to it that that home shall in its outward bearing represent all that is "pure and lovely, and of good report." It needs no wealth, only loving care—care that its pleasant aspect shall speak of welcome to those who have gone to work in the burden and heat of the day, and ought to find there, rest and refreshment.

The pretty table borderings, for which instructions are given in this book, would also make borders for the mantelpiece; and if the house has an old-fashioned, narrow, and ugly one, a wide piece of board, fastened or covered with cloth or velvet, and edged with the border made of the edges of the stair holland, as described in a former part of the book, is a great improvement.

FOOTSTOOLS.

Worn-out hassocks can be prettily covered, and made fit for sitting-room footstools with cuttings from carpets. Cut them into squares, bind them with common braid, such as is bought for the bottom of ladies' dresses, and then sew the pieces together: a long piece, bound top and bottom, will go round the stool to which the top is sewn, and a piece of strong glazed lining will serve for the under part. If a round shape is preferred, the pieces of carpet must be cut into triangles.

STAIR CARPETING.

Should the carpet wear in the middle, some scarlet cloth cut in strips and laid over it, looks very well, and will last a long while; and if the edges wear, strong black braid will bind them and make them look quite creditable for some time. I recommend the scarlet cloth for winter wear, but the grey hollands are better in the summer, and can be put to the use I have before mentioned when on their "last legs."

TO MAKE TEA WELL.

Nearly fill the teapot with *quite* boiling water, then put the tea on the top of the water, and shut the lid down closely. When time has been allowed for it to draw, pour out your cups of tea, and add more water to the teapot. By this method the second cup of tea will be as good as the first.

N.B.—Make the tea as soon as the water thoroughly boils; never allow the water to exhaust itself by long boiling. Scald out the teapot, and make it thoroughly hot before making the tea.

TO CLEAN BLACK SILK OR SATIN.

Lay each piece on the table, and wash it well with soap and hot water by rubbing it with flannel. Dip it into cold water, and throw it over a horse to drip. Put one piece over the other till all is done; then turn the whole over, and begin with the first that was done. Lay the breadths one on the other, and place them in a blanket, with a board over, and on that a heavy weight. Silk thus cleaned is perfectly freed from the greasy look that wear gives it, and is not impoverished by the process. Satin must be ironed on the wrong side—on a very soft blanket, and while rather wet—with *hot* irons. Satin will bear cleaning three times in this way, and never show other than new.

Many more hints and suggestions might be added for the instruction of young housekeepers, but books on the subject are numerous and can be cheaply purchased. I have only given these few which have been in my own personal experience, and are, therefore, so far valuable.



HOME STUDIES.



THOUGHTS ON READING.

"So if we should handle books and studies, and what influence and operation they have upon manners, are there not divers precepts of great caution and direction appertaining thereunto?"



THESE words of the great Lord Bacon form a fit introduction to his chapter on the culture of the mind in his "Advancement of Learning."

Few will deny the value of the companionship of books: as early friendships have the most lasting influence upon us, so the habits formed in childhood and early youth form the channels through which we receive pain and pleasure in after years. The habit of reading is one of the most valuable means of securing amusement: we can read when little else could be done without trouble, provided that the taste

for reading has been cultivated beforehand: every book read makes us better able to understand others, not only because some knowledge has been gained from it, but also because the sympathies have been widened and new fields of interest opened out to our minds.

It is almost impossible to open a book by a good author without noticing how much he owes to those who have gone before him. Scott is never tired of quoting from his favourite Shakspeare; Thackeray alludes to Horace in nearly every chapter; and Goethe candidly and modestly says that he is a compound of what he has been taught by others. Girls' opinions are got from their friends, and amongst those friends, books often have a strong influence upon them; perhaps it might be wished that this influence was stronger than it is, for girls often cease to read much earlier than boys, comparatively speaking; and the development of their minds suffers in proportion.

Of a subject so wide as this it is not easy to treat in a short sketch, without being trite and sententious, or feeble and diffuse. In looking at our subject with reference to the training and education of girls, we cannot fail to recognize the importance of their reading such books as will be likely to strengthen and develop the moral faculties and judgment, rather than those which concern the mind alone.

In infancy and early childhood it will be found that the perceptive powers are soonest manifested; pleasure from bright things comes first, and that from colour and form follows after. And in the present day, so fully is this first want of the little ones provided for, that the charmingly illustrated nursery toy-books claim not only a passing remark, but also a word of grateful praise from the mother who can please her own eye with their pretty pictures, while she lulls her baby to sleep with their rhymes.

A little later, when the spirit of inquiry and wonder are developed, as they generally are in promising children, at an early age, such books as Kingsley's "Water Babies," Lewis Carroll's "Alice in Wonderland" and "Through the Looking-glass," Mrs. Ewing's admirable works, and others of the same sort, will be found exactly fitted to stimulate and encourage the awakening love for what is beautiful.

But it may be asked, "What have these nursery books to do with the studies and reading of girls?" As a full answer to this question would be far beyond our present limits, we must content ourselves with saying that from an early age a girl's knowledge must be sought and gained with a twofold object in view: as a future *woman*, she receives that she may give. And if at an early age she may find it her duty to help the little ones, let her remember, for her pleasure and encouragement, that no lessons are ever so thoroughly learnt as those which we have made doubly our own by teaching them to others; and do we not feel a reflected influence from what we write upon the pure pages of a child's mind?

Then let every girl learn to think of herself as of a future teacher of the beautiful and useful; from this point of view History, with its facts,

inferences, and lessons, should form no small part of the foundation of a girl's reading. Clarendon's "Rebellion," Robertson's "Scotland," Hume and Smollett's great "History of England," supplemented by that of Macaulay, and Hallam's works, will always be the great store-houses of our national history. Macaulay at least must be read. Agnes Strickland's "Lives of the Queens" will possess a great interest for most girls.

But, as it is not our purpose here to enter into a full list of educational works, we will now name a few interesting books which bear upon the study of history only indirectly. The "Paston Letters," written by a lady to her husband during the Wars of the Roses, "Pepys' Diary," "Evelyn's Diary," "Burnet's Life and Times," and Boswell's "Life of Johnson" and Johnson's "Tour in the Hebrides" will throw a little light on the manners and home-life of their respective periods. Carlyle's "Cromwell," Lockhart's "Life of Scott," Scott's "Life of Napoleon I.," Irving's "Washington," Johnson's "Lives of the Poets," and Macaulay's "Biographical Essays" will be found interesting in every way. The last-named sketches are written in so light and pleasant a style that few will find them dull reading. Langhorne's "Lives of Plutarch" also are very good. I may add Justin MacCarthy's "History of our Own Times."

Of essays and occasional writings we may mention the "Spectator," "Tatler," "Guardian," and "Rambler." Of these the first is far the most important; it has lately been re-edited by Professor Morley. Bacon's "Essays" are full of thought, and need the commentary of Whately for their explanation. Goldsmith's "Essays" are delightful; so also are those of Charles Lamb in a different way. Of modern essays, some of the earlier series reprinted from the "Saturday Review" are very readable. But it is very difficult to make a satisfactory selection where good materials are so abundant.

But while we give a prominent place to useful reading, let it not be thought, even for a moment, that a mere effort of memory can in itself possess the highest educational value: mental food, like that of the body, must be digested before it can give strength to our minds; and so the kind and quantity of food must be assigned by those who have the care and training of youth.

To offer a few general remarks that may prove useful is all that can be here attempted. And, as the routine work of education will require the reading and getting-up of fixed subjects from given books, it follows that the leisure hours will be chiefly, if not entirely, those at our disposal for self-chosen reading.

And at the outset we would pause to consider our advantages in being free to make acquaintance with the great writers of our country; and so we shall set up for ourselves a standard of excellence, and seek to model our style of thought and expression upon that of the great masters of literature, science, and art.

Were it not for the fact that the intelligent mind generally feels an inward impulse moving it to select some special study, we should advise

our young friends not to be too general in their reading, but rather to carry to some degree of excellence a few studies to which they feel specially drawn. But, as we hinted, those who think have usually some sense of their own tastes and likings, and so will be ready to take advantage of any good opportunity of gaining practical knowledge of their favourite pursuits.

Thus, for example, if Music be the chosen study, it will be desirable to have some idea of its early history and development in different countries; next, to get some knowledge of the different schools and their characteristics, as illustrated by the works of composers, living or dead. A few books only can be mentioned here; but if the right train of thought has been suggested, the hints now given may be usefully carried out in this and the kindred subjects of Painting, Sculpture, and Architecture.

Marx's "General Musical Instruction."

Spencer's "Treatise on Music."

Schalcher's "Handel."

Jerkel's "Bach."

Holmes's "Mozart."

Chappell's "History of Music."

Lady Wallace has translated some letters of celebrated composers.

Ruskin's "Stones of Venice," "Elements of Drawing," and Vol. II. of "Modern Painters," contain much valuable and suggestive criticism.

Kugler's Handbooks (in English) contain accounts of the chief schools of painting.

The Handbooks of Bloxam, Rickman, and Parker will be found excellent in architecture.

In Science, which possesses great charms for some minds, we may call attention to the excellent "Library of Natural History," comprising Morris's "British Birds, Butterflies, and Moths," Lowe's "British Ferns, Grasses, and Plants," Galtz's "Seaweeds," and Tripp's "Mosses"; they are all illustrated in colours, and contain nearly all the objects of natural science which generally interest girls. Popular works on Geology have been written by Jukes and Page. Anne Pratt's "Wild Flowers" is an admirable book on that subject. Proctor's "Astronomical Essays" also may be named as being very popular. These books will be found specially useful, because they enable the student to become an observer of nature for herself, and thereby render the subject far more interesting than any amount of mere book learning could make it.

We now must pass on to the wide field of literature. We have already glanced at this portion of our subject, in mentioning essays and occasional compositions; but we here come to the treatment of literature pure and simple, that is, of Fiction in its many shapes and degrees. Literature reflects the growth of a nation in its different stages: it mirrors the smaller incidents of life, as history embalms the more important outward events. The range of the subject is so wide, that we can do little more than pick here and there some of the "flowers

that promise best." In Prose fiction we will select more particularly Richardson's "Sir Charles Grandison," Johnson's "Rasselas," Scott's novels, Miss Austen's novels, Mrs. Gaskell's novels, Cooper's American stories, Bulwer Lytton's earlier works, Thackeray's "Esmond" and "Virginians," George Eliot's "Romola," Kingsley's "Hypatia." Of more modern novels, "John Halifax" and "A Life for a Life," by Miss Mulock, Trollope's "Golden Lion of Grandpère," Dickens's "Dombey and Son" and "Old Curiosity Shop," Mrs. Oliphant's "Ombra" and "Doctor Antonio." None of these books will, we think, fail to exercise a powerful and refining influence on the tastes and perceptions of the young; for even amongst the highly intelligent, few are born with artist eyes, so as to see for themselves the poetry of life; but all may widen their sympathies by looking at life through the eyes of a good novelist.

In thus introducing fiction, we have to some extent forestalled our reply to the question, whether it is good to sanction the reading of fiction at all. To enter fully into this vexed question would be out of place here; but we should wish it to be understood, that we not only sanction, but positively recommend the reading of the higher works of fiction, for the following reasons:

Lessons of life, conveyed by means of well-defined and accurate drawing of character, can be given in fiction better than any other way. During the open and susceptible period of youth, there is no doubt that much good may be gained by drawing out sympathy for what is high and noble in character, while what is mean and false is shown in its true colours and held up to contempt. The delineation of character, scenes, and manners by the hand of a good writer, may be as true and worthy a means of conveying moral lessons as a sketch of real history is of teaching historical truths. That a story is not true is no ground of accusation against it, provided only it be so modelled on truth that one can easily imagine it to be true. Children, we observe, are very fond of impersonating people whom they know; at a little more advanced stage they transfer this dramatic instinct to fictitious characters, and imagine themselves to be the heroines of the stories they read. The vividness of their imaginations is too valuable an instrument to be lightly cast aside, if we can, by judicious direction, insure its being turned to no ignoble use.

With regard to the list given above, Miss Austen may be specially praised for her careful and minute sketching of daily life, especially in her conversations; Mrs. Gaskell for her keen insight into character, her high tone, and cultivated mind; Cooper and Scott for healthy and stirring scenes of adventure; Thackeray for truthful evolution of character and life-like portraiture; George Eliot for high purpose and self-sacrifice; Kingsley for heroism; Miss Mulock for the purity of her tone; Trollope for realistic and yet delicate treatment of a simple plot; Dickens for pathos; Mrs. Oliphant for her drawing of an unhealthy mind.

Of Poetry we need say but little. Shakspeare's tragedies and his

torical plays will, of course, be read ; but appreciation rarely comes until they have been read more than once. Milton's lyrical poems, Dryden's odes, Pope's essays in verse, Goldsmith's few poems, Gray's "Elegy," and Shelley's minor pieces will need no recommendation from us. Of more modern poetry, Wordsworth, Campbell, and Tennyson will give typical illustrations. Of separate poems, Coleridge's "Ancient Mariner," Patmore's "Angel in the House," Mrs. Browning's "Aurora Leigh," and Longfellow's "Evangeline" may be particularly mentioned.

The "Golden Treasury of Lyrical Songs" is a most excellent selection of some of the best lyrical poetry from the beginning down to the present date. Charles and Mary Lamb's "Tales from Shakspeare" should be read before beginning the great dramatist's works.

Before concluding this slight sketch of a great subject, we must add a few words on Reading Aloud, a topic of no small importance in the education of girls. A woman who reads aloud really well holds a power of pleasing difficult to over-estimate, since it is an every-day accomplishment, and one eminently adapted for home use.

One hint only can be given here as regards this part of our subject, and that is, that reading aloud should be made as natural as speaking; and for the elementary treatment of elocution, a small book by Parker, carrying out this idea and filled with examples, may be studied as a first step, and subsequently followed by Bell's "Ladies' Elocutionist" and "Elocutionary Manual," and Ewing's "Elocution."

Were it necessary to speak of the use of good reading, we would call attention to the power it gives us over those who listen ; it enables us to bring home to the hearts of the hearers the feelings meant to be conveyed in the words, and may be made a most effective ally to the understanding of an author by the young.

As these remarks are intended to apply to the period before a girl leaves school, or, if she is taught at home, before her regular routine of studies has been dropped, we may in conclusion be allowed to add a few words on the importance of her continuing some course of study after her masters have been given up, and while much leisure time is consequently thrown upon her hands. This change is often made too suddenly ; the habit of reading is discarded for small duties connected with domestic life, notwithstanding that it is almost always easy to secure enough time for studying a little every day.

To meet this contingency, a society was formed some years ago for promoting the pursuit of a systematic course of home study at this period of life. Prizes are offered for the best work in the various departments of education ; these prizes are distributed at the annual meeting of the society, and a further stimulus is applied by the reading of the reports of the examiners for the year—Professors from Oxford and Cambridge. Thus an amount of interest is raised in the higher branches of study, which promises great benefit to the ladies who have gone through the admirably selected courses of reading. Sketches and botanical collections are included in the departments of competition.

The leaven thus introduced must continue its effect, and there are already a great number of other societies on the model of the "Home-study Society." By the courtesy of the honorary secretary a copy of some of the courses of reading, &c., pursued since its foundation may be seen at our publishers'.

We have yet to speak of one branch of modern literature which we may not pass by without remark: we allude to Periodicals of all kinds. Very few periodicals can safely be recommended for young readers. The reason is obvious: the papers contained in a single number of a magazine vary so much in matter, tone, and taste, that it is scarcely advisable to recommend any. Some are entirely devoted to the production of novels, the other papers being mere makeweights; others are political, critical, or devoted to some special object.

One word in conclusion upon the *manner* of reading: any book that is worth reading, is worth reading well and thoroughly. Even in reading novels it is a great mistake to skip all the passages which do not bear directly on the plot; information is often conveyed in an amusing way by these little asides of an author, and the abler the novelist is, the more he will convey to the reader. Reading a novel for the sake of the plot is merely satisfying curiosity, and adds little or nothing to our knowledge or experience; whereas careful reading will at any rate show us what view of life and society our author takes, while from our own stand-point, mental and moral, we shall be able to decide whether with us he should be regarded as a teacher, and to what extent, or whether he must take rank as one of the many who provide us merely with recreation or amusement.





MUSIC.

RECOLLECTIONS OF MY EARLY MUSICAL DAYS.

MUSIC, dear music! I love even the name, for it reminds me of sounds—such sounds! varied according to my requirements, that have tended to soothe me in affliction, have beguiled many a weary hour, and have added to mirth and innocent enjoyment. I wish I could induce my youthful readers to persevere in the serious study of music, which I own is tedious and may be called hard work at first; but which will fully reward them in time for any amount of pains and patience that they may bestow on the fascinating science. Perhaps a sketch of my own experience in the matter may best explain what I wish to convey.

To begin then, I think I may state the following fact, as it involves no credit to myself. I had, as quite a child, an extraordinary ear for music; indeed, my nurse related some curious story about my humming a tune at fifteen months old; be that as it may, I certainly do not remember it; but I can vouch for having played all sorts of little airs (without graces) on the pianoforte, at about the age of six, which I picked up by ear. Of course the “wonderful child” was praised by every one, and made much of—too much, I am afraid—and thereby spoil (at any rate, for the time being), as I can well remember that I was idle and tiresome under the tuition of the first lady who undertook so troublesome a

charge : her mistake, as I now see it, was indulging me in my pernicious habit of learning almost everything by ear, as I could soon catch up the notes, if played a few times to me. Pray understand that I am far from undervaluing the possession of a good ear : when properly used it is a great acquisition ; but the piece, be it vocal or instrumental, must be learnt and well studied by the music first, when you may get it by heart if you please, and then your good ear and memory will be of essential service. But to return to my young days.

My second instructress was one of the finest musicians of the period, with every requisite of refined taste, feeling, and execution. I was at this time about ten years old ; and I was weak and foolish enough to try on my old lazy habits with her, expecting, I suppose, that as I had been indulged before, so she also would give in to my idleness ; but fortunately (I afterwards rejoiced to find) it was not to be so. She put up with my waywardness for some time, watching, as she subsequently told me, for an opportunity to remark upon the subject ; it soon arrived. One day during my lesson a passage was to be executed that had worried me very much, and getting quite out of temper, I suddenly exclaimed, "Oh, Miss H—— I cannot do it, so that's enough." "What?" she replied ; "did I hear rightly? did I hear you say you *could* not do it?" "Yes," I answered, "I cannot." "Oh, indeed," said Miss H——. "I am extremely sorry—I took you for a different sort of person. I did not think you would be *mean* enough to let anything conquer you. I repeat, I took you for quite a different sort of person." I shall never forget my feeling of dreadful mortification. I could not answer. I said nothing, but that night I know I cried myself to sleep ; and on waking the next morning, I seemed to see that terrible word "mean" all over the wall and the ceiling of my room, dancing before my eyes and ringing in my ears. But that fearful word turned the scale ; I stamped my foot on the ground, and exclaimed to myself, "I never will be called *mean* again." And I never was : from that moment I set to work with a will, I tried to overcome all difficulties that were set before me, and even exercised patience under them : my study became comparatively easy. Dear, kind, clever Miss H—— gave me every encouragement, and never called me "mean" again.

In addition to my excellent teaching, I had at that time, and for many years afterwards, the great advantage of hearing the best music that London could present to the public ; and I should certainly advise all parents who are anxious for their children's progress to make every possible effort for that purpose, as I can confidently assert that well-selected opportunities of hearing good music, if proper attention be given to it, will tend to improve the ear, refine the taste, and regulate the style of a young aspirant, either for the instrumental or vocal study, or to blend the two. I am quite sure that I owe my first inclination for classical music to a regular attendance at the original Philharmonic Concerts, they having been established to revive the works of the old masters, to lead the public taste in that direction, and to bring forward and

encourage all modern composers whose productions might be thought worthy to follow those of their predecessors. And well the directors of those magnificent concerts executed their task: the symphonies and overtures of Haydn, Mozart, Beethoven, Spohr, &c., were performed by a band, and in a style, which was in those days unequalled, as leaders of other orchestras and first-rate solo performers would, by mutual consent, play one under another for the glory of the art, and with such a combination of talent the effect produced was indeed wonderful. Most of the violinists of that day would be unknown to the present generation, but I think that some of even my young readers would recognize the names of Clementi, John Cramer, Bishop, and others, who used to preside at the pianoforte. (Since then a great improvement has taken place in the arrangements of the orchestras, as the conductor has now only to attend to the score before him, without playing on any instrument.)

The subscribers to the Philharmonic Concerts were sure to be favoured with the compositions and solo performances of all the celebrities of the day as they presented themselves, either English or foreign. I do not propose, in this mere sketch, to give a regular list of such as they appeared, but I cannot resist mentioning a few whose productions or performances caused me such infinite pleasure, and the remembrance of which is even now delightful. I shall allude in the first place to the memorable arrival in this country of the renowned Carl Maria Von Weber, whose fame had long preceded him by the production, at Covent Garden Theatre, of the opera called "Der Freyschütz," the overture to which (as performed by the Philharmonic band and conducted by the composer himself) produced an effect almost electrical. All real lovers of music were charmed to give him a welcome, and it is well known that his visit to us was arranged in order that he might superintend the production of his last opera, "Oberon," the music of which was composed to Mr. Planché's words, whose previous and oft-repeated successes in conjunction with Sir Henry Bishop no doubt induced Weber to join his name with that of our own clever, talented author; so that, in addition to many other gratifications, we have to thank Mr. Planché for the honour of having had the great composer amongst us, our only regret having been Weber's almost sudden and much-lamented death in this country. I also well remember the first appearance in England of De Beriot and the extraordinary Paganini (violinists); of Thalberg, who certainly introduced quite a new style of playing on the pianoforte, and whose execution on that instrument was as wonderful as that of Paganini on the violin. Perhaps some of my readers may remember the small curious plaster of Paris busts, intended as caricatures of Thalberg, with ten fingers on each hand, some of his critics having jocosely asserted that it was impossible to produce the effects he did without that number. But although I quite subscribe to his astonishing powers, I must own that the brilliant star that soon after appeared in our musical hemisphere gave me more delight than any of his predecessors. The name

of Mendelssohn needs no praise from my weak pen, for while the public ear is charmed by the performances of "Elijah," "Athalie," "The Midsummer Night's Dream," "Songs without Words," "Open Air Music," &c., his fame will live in the remembrance of all those who have the opportunity of hearing his splendid works; but I alluded in the first instance to his pianoforte playing, and although I believe it was little known in public, I had fortunately the inestimable privilege of hearing it often in private society, and the only person who has since reminded me of his exquisite touch and taste is our present talented performer, Charles Hallé.

I must now call to remembrance the English vocal department. Some of the principal singers, among many others of my day, were Miss Stephens (afterwards Countess of Essex), Miss M. Tree (afterwards Mrs. Bradshaw), Madame Vestris, and Miss Paton. My limited space will not allow me to enter into their peculiar merits, which were great indeed, but I must acknowledge that I have not since heard any to surpass them. One young lady though (Miss Maggie Macintyre), who sang last season several times at the Albert Hall, and who is now studying at Milan, and likely before long to come out at the opera, gives great promise of keeping up the reputation of our English singers. She possesses a clear pure soprano of great power and excellent quality.

The gentleman vocalists of the same period were many in number as to pleasing qualities, both of voice and style; but I think the two greatest celebrities were Braham (tenor) and Phillips (bass). The principal foreign singers of about the corresponding date were Malibran, Sontag, Pasta, Grisi, &c. (ladies), and Lablache, Rubini, Tamburini, Ivanhoff, &c. (gentlemen); and I confidently assert that the constant hearing of such a combination of talent is calculated to lead the taste and do the permanent good that I have already mentioned, particularly to those who are earnestly seeking for improvement. It is to those that I would particularly address my remarks, and if the great advantages I have described, and personally felt the power of, are to be derived from comparatively few, surely the greater number of splendid artists who now yearly visit our shores (induced, no doubt, by the growing taste for music in England) would have the effect I have endeavoured to set forth on those who would take every possible opportunity of hearing them.

Again let me beg that I may not be misunderstood. It is not merely hearing good music alone that will achieve the desirable end in view; there must be also the private assiduous practice and great industry to apply the good points that have been gained from the public performances, so that when it may be possible to combine the two, I have not the slightest doubt that any young student really in earnest will be sure to reap the actual benefits so truly sought for; and such benefits will not be merely those for personal pleasure; in addition to them, think of the gratification that may be imparted to others, by the exercise of

talents so worthily attained; and depend upon it that although there are many who profess to be fond of music merely for fashion's sake, when you find even a few who will listen to you from pure love of the art, you will be fully repaid for all the great exertions you have made, by the visible pleasure you certainly will give. I well know the hard task it is to play or sing to those who only ask you because you are known to be musical; but as there are disagreeables to be encountered in all situations of life, so it must be under the circumstances I have mentioned; but I repeat that the reward of approval from even a few persons of real taste, will quite make amends for the apathy of the unfortunates who cannot appreciate any music, however good it may be. I must own I pity them, although they might not care for such sympathy.

Having spoken of the inward gratification derived from imparting pleasure to others, I should advise that to be the sole aim; and care should be taken that the praise and applause which may follow a satisfactory performance should not tend to lower a good and right feeling into that of vanity, which, if encouraged, would in a great degree destroy the effect otherwise produced; indeed, I have often heard from some part of an audience such a remark as the following: "Oh, yes, she sang (or played, as the case may be) very well indeed; but she is so conceited, so well satisfied with herself, that it really spoils all." Still, I must allow that a certain degree of confidence in your own powers is requisite in order to do yourself justice: the line may be somewhat difficult to draw between the two, but it can be done, and should always be kept in view. I have a sympathetic feeling for those who are afflicted with diffidence, or, as it is often called, nervousness, and I hope that a few remarks on *that* point may be acceptable. When such a one is requested to sing or play before company, I should advise immediate compliance, if the final intention should be to do so, as the time taken up with unmeaning excuses often produces a tremor most detrimental to the voice or the fingers; I should therefore say proceed without delay to the pianoforte, select the song or piece that you think best suited to your powers, and give your thoughts wholly and solely to the music—in fact, if I may use the expression, throw yourself entirely into it, forgetting as much as possible that any one is near you; and from experience I can confidently assert that such a plan will prove to be the best you can adopt for overcoming the feeling of nervousness so objectionable on all accounts, and so likely to increase if unresisted. And in order to help in fixing the attention only to the music before you, I must not fail to mention one point which I always tried particularly to make prominent, and I highly recommend it to others—I mean the good habit of pronouncing the words as distinctly as it may be possible to do, without injuring the effect of the music; and this should be observed in any language chosen for the vocal piece, by which means your good taste and expression will be much assisted, and the credit gained by it will be very great, as I am sorry to say it is a practice greatly neglected by our young ladies in

general, and therefore would be much prized by a discriminating audience, whenever the performers feel inclined so to favour them.

One thing more I should wish to point out, and that is to recommend a perfect acquaintance with the names of the instrumental or vocal pieces, and their composers, that you may be in the habit of performing. With some this is thought little of, if the notes have been learnt by heart; but I must own I think it of consequence, for when a young lady is asked "who composed that pretty music, and what is it called?" it surely would not look well if she should prove to be ignorant of both or either, in which case she cannot give her opinion of music in general or of her favourite composers in particular (which last we must suppose her to have), and which any one forward enough in the science to perform in society ought, I think, to be able to do. I wish here to explain that my hints are only intended as a reminder for and an encouragement to amateurs, as those studying for professional life will naturally follow the instructions of their particular teachers, while amateurs, who may have other pursuits to take off their attention, are sometimes apt to forget the cautions originally given them.

Having, then, in the foregoing pages offered the best advice in my power to young amateur performers, I wonder if I may venture on a word or two for their audiences? I think I will do so, for the following reason. I have felt much distressed for others, and have suffered myself at times from the beginning of the performance being a signal for the immediate buzzing or humming sort of talk from the audience, than which nothing can be more confusing or distressing to the performer, as it distracts the attention and destroys all chance of effect. Forbearance in this matter ought and can be more particularly attended to in a small circle, although I am sorry to say I have often seen, or rather heard, it set at nought in the very best society. I am quite aware that in a very large party it is only from those near the pianoforte that such delicacy can be expected; but if, when so situated, they would confine themselves to a few encouraging words now and then, such as "How nice!" "Very pretty!" or something to that effect, they would, generally speaking, find their reward in the growing confidence, and consequently improved performance, of those who may be trying their utmost to amuse them.

And now in this slight sketch of my early musical recollections, where I have endeavoured to portray the good effects of serious study and industry, I shall rejoice if (as I said at the commencement) I can induce any of my young readers to give sufficient time and attention to the charming science; and thereby secure the benefits I have described. Such benefits I also prophecy will be lasting, as, although with increasing years my own performances are growing "small by degrees and beautifully less," I can still appreciate lovely sounds; and I will conclude with the earnest and sincere hope that all my readers may be able to enjoy good music, either in public or private, as much as I do now, when they may reach the venerable age of seventy-two.



ON DRAWING AND ITS USE.



WHO does not love those handiworks of man's imagination—
Pictures?

From the little child with his first coloured picture-book, which is a constant source of pleasure, and will keep it amused when other means fail, to the highly intellectual man who can grasp the artist's deep and often hidden meaning, all must love pictures.

From the very earliest times a sort of drawing has been known, and was used as a means of communicating ideas and events before the medium of writing was invented.

We have proofs of this in the remains of those great cities of Babylon and Nineveh; for upon the stones then used in building are recorded histories and events in hieroglyphics and figures, either carved or painted, and used as ornaments. Going still further back in the world's history, we may notice those lately-discovered stones in the Desert, bearing mysterious signs and representations. To these, at last, a key having been discovered, they are found to agree with many of the Bible accounts of the wanderings of the Children of Israel in the Desert, and supposed to have been done by them at that time.

Among the American Indians and Mexicans it has been found that in their most uncivilized state they were enabled to communicate their thoughts and wishes to each other by means of crude sketches and signs traced upon leaves and bark of trees. So from the least civilized to

the highest cultivated nations, drawing and its attendant handmaids have played their part.

It is most interesting to trace its progress, and note how very gradually one thing after another was brought to bear upon and improve it. This is especially noticeable with regard to ornamentation, which always kept pace with the civilization of a nation; for the more advanced it became, the more perfect was its decorative art, till we may say it reached its climax in the Golden Age of Greece—at least, with regard to sculpture and architecture. For the Greeks not only originated all that was known of the great and beautiful in letters, philosophy, and the arts, but what they originated they also perfected: it might almost be said of them that whatever they touched they finished to perfection, as far as pure art was concerned.

Before the introduction of printing, the knowledge of sacred subjects was, in a great measure, kept up by means of pictures, principally altarpieces and other decorations for churches; and that is how we trace the religious tone running through the whole stream of the old masters.

To the monks especially we owe a great debt of gratitude for preserving through the dark ages all that was known of art of any sort. By them were designed and built our churches and cathedrals, and the great school of Gothic architecture thus had its rise. By them was the art of music cultivated for their sacred services, and that of painting as it has come down to us in those beautifully illuminated missals and other religious works.

Passing on to the present day, we find the art of drawing decidedly on the increase.

All nations seem striving to bring it into much more familiar use, not only with regard to actual picture painting, but by beautifying the common articles of every-day use—such as chinaware, plated goods, designs for fabrics, &c. In this there is a wide field, in which women can bring their hand and brains into as much use as man's; and this is greatly helped by the institutions of those inestimable schools of art, in which the study of design is placed within reach of women as well as men. Thus it is often by them that a good deal of the designing for large factories is done, and it is not difficult for girls and women who are clever in this work to get employment at potteries, not as mere labourers, but as artists, to draw, paint, and design the form and decoration of articles in stoneware and china. In many dessert services it is very much the fashion—and one which for its elegance will doubtless last—to have every plate and dish of a different design, either of flowers, fruit, or landscape. These are all painted by hand on the white porcelain, and then burnt in; so a great amount of patience is needed in this work, for numbers are spoilt in the furnace, either in cracking, getting broken, or, as is so frequently the case, becoming bent and out of shape; and that is the reason why the best china always commands its price, for so much labour has to be expended on it.

As a general rule, at the present day, drawing, in company with

music, is considered an essential of a girl's education. But frequently it turns out to be a sad waste of time that has been spent over it; for often a few show pieces on leaving school are the only proofs of her ever having been initiated into this really fascinating art, and she seldom, if ever, uses pencil or brush again for that purpose. Still, a little real study can bring this art—often used merely as pleasure—into a most



Subjects for Copies.

useful and profitable means, not only of amusement, but of livelihood. Most girls take naturally to flower painting, and it is often that this art is brought nearer to perfection by women than by men. There is required in it a greater degree of that soft finish that women's delicate touch alone can give. Now, how can flower painting be brought into real use?

In the first place we must turn to nature, and really study the flowers themselves. To a student I would say, "Do not rest satisfied with merely being able to copy from the flat. That is very tame work, and so you will find it when you begin to earnestly notice those wondrous gems of God's creation. They must be studied botanically to find out their ever-varying forms. Notice the growth: how the stem springs from the root, how the branches form certain angles with the stem, how the leaves are joined to the stalk, how the buds appear, and the flower gradually unfolds. With the same almost imperceptible growth the seed takes the place of the flower. Then pull the blossom to pieces, and you will find what delicate mechanism it is that unites the separate parts. Trailing plants especially form the best studies."



Easel with Sketch.

By viewing plants and flowers in this way, it is easy to notice the beautiful geometrical forms which they take, and so to utilize them as to form those delicate patterns for wall-paper, playing-cards, designs on chinaware, &c.

But let us go back to the actual details of

CRAYON OR PENCIL DRAWING,

the principles of which are practically the same.

The great thing to be considered is the *Outline*. Too much practice cannot be given by a beginner in gaining facility and clearness in first forms. How often we hear it said on observing an incorrect and decidedly misty outline, "Oh, it will come all right in the shading!" But this is the greatest mistake. It is the hardest thing imaginable in

drawing, as in any other pursuit, to force anything right when you have made a faulty beginning. Many are the efforts given up in disgust because, as you say, "Somehow it *won't* come right." Now, if you only look carefully to the outline, comparing and measuring the distances of each part with your eye, the fault generally may be found there. Measure with the eye, and not with a slip of paper or a ruler, for that is one of the worst of practices, and is the greatest drawback to educating the eye with regard to distances, as it will then never be true and able to be relied on. The outline is like a child's puzzle—the parts will not fit unless they are each put into their right place. Therefore study your outlines well, and try to understand the forms you are drawing.

That style of drawing known as

FREEHAND,

which is an outline representation of mouldings, cornices, and other ornamentation, is exceedingly good for practice, and rendering the eye capable of judging with regard to distances and proportions, and comparing one part with another. Too much of this style of drawing is, however, apt to accustom the learner to make every line curved, even those which should be straight or angular.

Having got in some measure over the drudgery of outlining, the next difficulty to be surmounted is *Shading*. In this there are various kinds. That used for flesh is done by parallel lines in a curved direction, and then crossed by another set of lines, always keeping the angles they make acute. Thus should be formed diamond-shaped interstices—not square by any means—and the spaces then filled up with the point, thus following the real direction of the flesh lines. Those lines seen on the back of the hand are a clear illustration of this, for the lines always fall in the direction which the curve of the limb takes. This is a most important thing to notice, for muscles, curves, veins, and such forms are best expressed by the direction the shading lines take. For backgrounds, a coarser kind is generally considered the most telling, as it makes the best contrast with the fine flesh lines, and causes it to stand out and separate them one from another.

For landscapes the shading is easier, always taking the direction of and following the various forms—such as woodwork, water, clouds, and in trees taking the form peculiar to their growth.

There is another style extremely useful in some things, which is called *Stumping*. It is done with a stump and the scrapings off the common black or white French chalk, though there is a kind prepared especially, called stumping chalk; but the other answers every purpose. Exceedingly good effects can be obtained by stumping on dark-tinted paper; and when a drawing is required to be done quickly, it can be used in figure drawing as a grounding, and afterwards finished up with line shading.

Too much notice can scarcely be given to the study of *Light and*

Shade, by which actual forms are represented, and no rules can be laid down so good as the study of nature herself, and no language can better explain the beauties of her varied appearances of light, shade, and reflection.

With regard to

COLOURING

—especially in water-colours—a great thing is to get as expert as possible in doing what are called flat washes—*i.e.*, flat surfaces entirely covered with a single colour; and when you lay on this colour, do it at once with a sweeping stroke—do not mess it about, or try to touch it up, but soften off any hard edge with a clean water brush; then leave it alone till dry.

When the second colour is laid on, keep to the same rule, and the result is you get brightness of colour. The work should be done quickly, though carefully, as by this means command over the brush is obtained and kept clean. By “clean,” I mean that one should be able to distinguish what colours are used in the formation of any tint seen.

A very good rule to remember is, that any one colour by itself is the brightest we can get; so one is brighter than two, and two than three, and so on. This refers to the composition of tints by combining colours.

A knowledge of the theory of colour and the formation of what are called secondaries and tertiaries—that is, the combination of other colours—is very useful and interesting.

For gaining brilliancy of colour, we must turn to nature again, and in the study of flowers we have the very best examples for harmony and the blending of one with another, so as to produce pleasing contrasts.

An exceedingly good amusement is

ILLUMINATING TEXTS.

They are easily done. Judgment in selecting appropriate colours, and a clean way of laying them on, so as to leave the edges clear and sharp, are indispensable; and here the flat washes become exceedingly useful.

For gold, it is a good plan to paint the letters in vermilion first, and then apply the gold over it. This makes it very brilliant, and also more lasting. For silver, it is best to paint it first of a bluish grey; it also shows up the letters, and makes them stand out to put a dark line all round them, or down one side of each letter.

Though illuminations ready traced on card are very cheap and good, yet surely it is better to exercise one's ingenuity in designing for one's self, and thus to have the pleasure of knowing that both the idea and execution are one's own. These texts are most acceptable presents to hospitals and workhouse infirmaries. There, where the poor patients get so tired of looking at the bare walls and the dull sameness of all the beds, each with its suffering occupant, what a relief to be able to turn to some cheerful and soul-stirring message from “The Man of Sorrows,” who does not make any of them suffer unnecessarily, and

who will some day "wipe away the tears from every eye," and bring comfort and peace to their weary souls.

Such illuminations are also very good as rewards for Sunday-school children, who appreciate them amazingly, especially if furnished with a piece of bright-coloured ribbon to hang them up over their beds or mantelpieces.

The writer at one time used to have a large class of boys, and they liked these texts better than books for rewards; and on several occasions, when visiting at their homes, their mothers said how pleased they were with them, and in two or three cases the boys had exercised their mechanical powers, and made frames for them, and rough and odd they were sometimes—whereas a book would be soon read and forgotten; but these texts, constantly before them, may often be as seed sown to bring forth future fruit.

We must now go back to the drawing. One branch in the study of drawing which is very often little thought of, and more often badly taught in schools, is *Perspective*. It is really the first principle of drawing itself, and a thorough knowledge of it is indispensable.

Naturally we have little or no idea of perspective. A child will draw a house as an upright square, with only the front visible, and if asked to add a side, will do so by adding a smaller piece, using the same direction of the lines. It requires a great deal of comprehension to perceive the subtle variation of lines from the parallel to the slanting in such a way that they will meet at last in a point, although sometimes at an almost unlimited distance.

To aid the eye and mind in grasping these facts, certain rules have been formed and certain facts determined, and these form the groundwork of perspective.

A good way to gain facility in foreshortening and leaning of the lines, is to draw from objects themselves—what the schools of art call Models. Groups can easily be made up with very ordinary materials, such as jars, jugs, boxes, chairs, books, &c., put in various positions: they are excellent practice, though a little difficult to draw from at first. The following is a method of measuring which is considered quite allowable, and is very useful in finding out the comparative sizes of such objects. Take the pencil in your hand and hold it at arm's length, so that it appears to cover some edge or runs down the centre of some prominent object; mark off the piece of your pencil by your thumb, and, by using this as your principal and understood distance, you can compare all the other lines by it.

All these methods are helps, but the best way to master perspective—and, if not mastered, it will always be a stumblingblock—is to get some good book on the subject, and work out the problems yourself. At first this may appear dry and uninteresting; but you will find that the more you have to do with it, the more interesting it grows; for not only will you become quicker at perceiving the proper directions of lines, and allowing for distance, but the actual drawing will come much

easier; your objects will really stand on a firm basis, taking the places you mean they should, not for an observer to wonder what position this or that object is meant to take.

Thinking of perspective takes us to that art in which it holds a most prominent place—that of



LANDSCAPE DRAWING.

This must always be a source of vast amusement and instruction. When visiting strange places and other countries, or some well-loved spot, how pleasant to be able to fix them indelibly on the mind and memory!

The necessary act of noticing every little detail, and then reproducing it, prevents it from ever being forgotten; and thus not only are such sketches good in themselves and give pleasure to others, but they serve to cultivate powers of observation which are always profitable. The particular growth of a tree, the various shapes and colours of the clouds, different curious tints of the atmosphere, positions and grouping of people, attitude and expression, all should be noticed and treasured up in that vast store-house which we all possess, and which we may all enlarge and furnish by cultivation and observation—I mean the mind's eye or our understanding.

Most girls, in some way or other, have to do with children, and it is curious what good judges children are of pictures.

A great artist has said, that he would rather have his drawings criticized by a child or a thoroughly ignorant person, than one who knew something about it, because they were such impartial judges.

Children are quick at catching the meaning of pictures, and it may make lessons really pleasant to the little ones, if the elder sister can explain them by means of her own illustrations on their slates or a black board. You may think a perfect knowledge of drawing necessary for this, but it is not actually required.

A case which can be vouched for to prove this: it is that of a child who, through illness, partially lost her sight, so as not to be able to distinguish print and small illustrations. Her governess, who took great interest in her, was almost in despair as to how to teach her. To read everything was wearisome, and to make her learn by rote was not a good method. After some consideration, the governess determined to try the plan of drawing each lesson with slate and pencil, or, rather, illustrating it: thus, after reading an account of the different kinds of grain, or the several stages of corn before it is made into bread, or the habits of spiders or bees, she would keep up the child's attention and fix it upon her memory by drawing the incidents referred to in the description read.

Thus she would illustrate the shape of each ear of grain, corn, barley, oats, &c.; draw the field of wheat, it being cut down and tied into sheaves, the mill, and lastly, the loaf; the spider busy making its web, the hive of bees, and the shape of each cell, &c. When reading history, she would, in the same way, illustrate the various scenes described, or, if the child had been anywhere or seen any pictures that struck her fancy, would make her draw in her own crude way her remembrance of them.

Thus, in course of time, by exercising the memory, and making her tell her own description in a rational and grammatical manner, she became quite apt in reproducing any subject. She also acquired the habit of thoroughly looking at and noticing everything, and the scheme thus answered its purpose in storing her mind with useful knowledge, as well as preventing her lessons from becoming a trouble to her.

All children do not require the same method in teaching them. With some it is best to follow the old beaten track (of reading, writing, and arithmetic), but with others a good deal of management is required: they cannot take in or understand when things are taught them in the usual way; they require a greater variety; one study must merge almost imperceptibly into another; they want talking to, their ideas brought out, and explanations given on all incidental subjects,—not merely to have their portion of geography or catechism heard and then put away. They need a great deal of almost coaxing the lessons into them; and it is with such children—often considered dull, but sometimes turning out the cleverest—that, by thus interesting them with the drawing plan, it has been found to answer.

It should be woman's great *forte* to be able to manage children; not merely with regard to their bodily wants, but especially with reference to their mental training.

So much depends on a child's first and early impressions, and it rests in a great measure on these, whether they be good or ill, that the whole future life may be said to be hinged on them.

It often falls to the lot of elder sisters, when the mother's time is fully occupied with the cares and worries of the bodily wants and requirements of a large family, to have the management of the lessons of the

younger ones, and it is in this that she should try to be the greatest help in leading them right. For this purpose, nothing answers so well and prevents quarrels and fretfulness so effectually, as keeping them amused by having something really useful to do, and to this end drawing is invaluable.

Passing on to the higher stages of the art, we now come to

FIGURE DRAWING AND DRAWING FROM THE LIFE.

These afford very wide scope for diligent study; and here, from the very beginning, take as your models that highest standard of all, the Antique, *i.e.*, the works of the old Greek sculptors.

Supposing your aim be to illustrate books, you must know the proportions of the human frame intimately; and then, by taking these perfect forms as your groundwork, you cannot go far wrong.

Some people think that such study is detrimental to and unnecessary for girls; but let me ask you how are you to draw correctly, if you do not know the form you wish to draw? The reason we so often see such incorrect figure drawing—mere bundles of clothes which would be impossible to contain anything like a body—is the want of knowledge of the actual normal form, which can be acquired by drawing from those beautiful and perfect casts of the old masters.

Let us go back for an instant to the so-called want of modesty in the pursuit. True it is that, at the present day, women are getting more and more forward in following professions that were never intended for them, and in which women are decidedly out of place; but against the art of figure drawing nothing of this sort can be said.

It may not be out of place to use here our old proverb, taking its meaning to ourselves, "Evil be to him who evil thinks," or, to go still higher, and use St. Paul's words, "To the pure all things are pure."

So by going into your work with a real desire for knowledge in the art you wish to thoroughly understand, you may study from those exquisitely formed figures of the early masters, and still remain perfectly pure-minded and modest. Of course to such young ladies as pursue the art for pure amusement, it would be needless perhaps to go so deeply into the study.

But real knowledge never spoils a right-thinking girl or woman; on the contrary, it makes her put what she knows to a proper use. A knowledge of drawing gives scope for so many things, especially making one neat and apt with one's fingers. It renders us valuable assistants at church decorating, gives judgment in the arrangement of furniture and choice of dresses, &c. A true artist will always be tasteful at arranging flowers, and various other little household duties, which make up the refining elegancies of life, and serve to make the home attractive and happy, and keep one employed usefully.

Girls, beware of frittering away your time. Think what precious opportunities you have of improving the talents your Maker has given

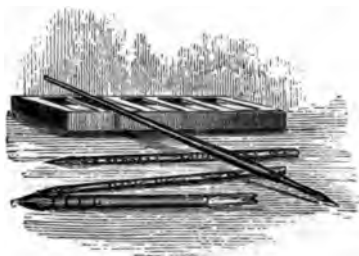
you. It may be that one day you will be wives and mothers yourselves, and you will have your own little ones to train, and by early training them to love that which is good and beautiful, they imbibe a hatred for what is worthless and sordid. If God had not meant us to love beautiful things, He would not have made the world so full of loveliness, nor inspired us with the will and power to make our creations likewise beautiful; so let us take our great Charles Dickens's motto for ours, and "Whatever we set ourselves to do, let us try to do it as well as ever we can."

COMPOSITION.

The art of composition is a very necessary point in the construction of a picture; many a well-drawn and well-coloured picture may be spoilt by an error in arrangement of its figures. It is a useful and amusing occupation to practise this art in the following manner: Select five or six well-known places, say, for instance, the Marble Arch, the Serpentine, the Observatory at Greenwich, the Nelson Column, Kensington Palace, and some villas on the banks of the Thames, and from these materials make a picture. If two or three persons employ themselves in this manner, much amusement may be obtained; the curiosity to see how each artist has handled the subjects keeps up the interest of the employment, and the different effects produced are very amusing.

Another good practice for amateurs is to have a meeting of friends for the purpose of drawing, and each one in turn propose a subject, which all must illustrate according to their own idea, such as "Resignation," "The Last Farewell," "Hope deferred," "One too many," "Lost," "A challenge," "An alarm," or any suggestive titles of that kind, whenever capable of two or three different renderings.

Historical anecdotes or incidents in novels might be given, but they would not give such scope for variety, as, to a certain extent, they must be alike.



PEN AND INK DRAWING.

When this is well done, it may be almost taken for engraving, and, even with less perfection in the art, it is still very useful and pretty,

and may be adapted to many purposes. The following are the simple instructions for doing it ; but skill and perfection can only be acquired by practice, and the young artist must not be discouraged by the failure of first attempts.

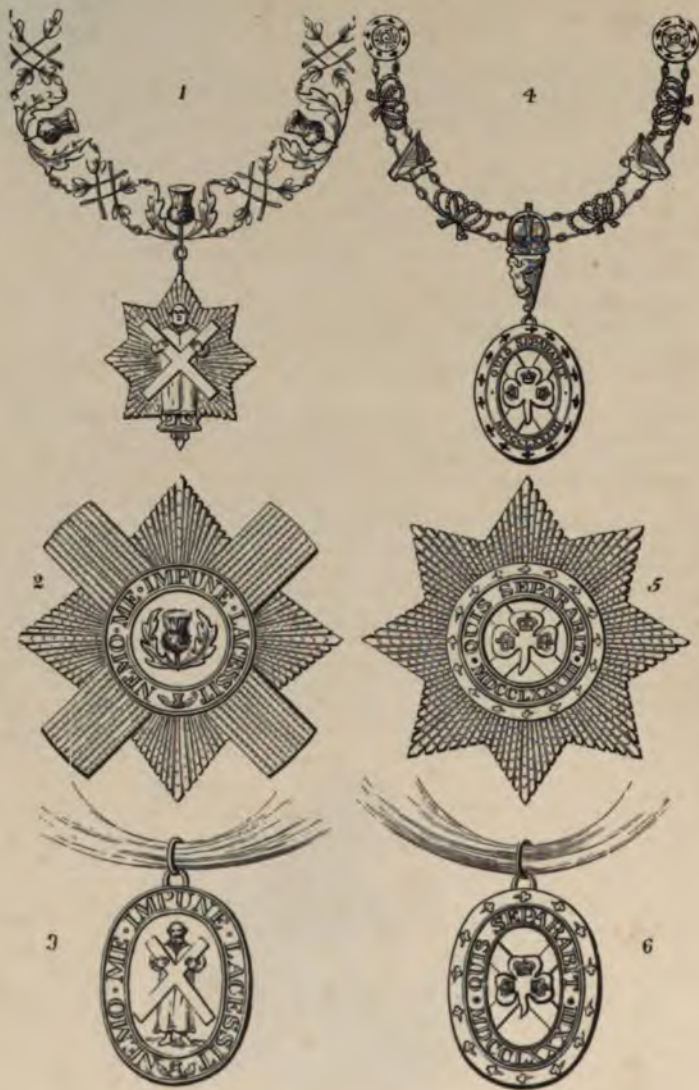
Take a sheet of smooth cardboard, and trace upon it in fine outline the subject you wish to copy, as you would for any other drawing ; mix Indian ink upon a porcelain palette, and proceed to shade your drawing with this, using a very fine steel pen, which you must feed with the ink by means of a small camel-hair brush. For the light shading take care that the ink upon the palette should be very thin ; for the darker portions mix it thicker, but take the greatest care not to have any lumps in it, as the smallest blot may mar the effect required. The distance should, of course, be very pale and soft, and the foreground more worked up ; it should look as like fine pencil shading or steel engraving as possible.

We have seen photographs copied in this way, in which the shading of the face has been admirable, and the likeness thoroughly preserved ; but on the whole it is best adapted to landscapes with foliage and figures. Gillott's steel pens, made on purpose for illuminating, are the best ; about No. 115 would be a suitable size.

This may be also done upon satin jean for D'Oyleys, sachets, night-dress cases, &c. It is better than using marking-ink, the effect of which cannot be well relied upon without the application of heat, when it frequently is found to be much too dark. Indian ink will, of course, not bear washing as marking-ink is supposed to do ; but the latter generally turns red under the process when used for ornamental purposes, for the simple reason that it is rarely sufficiently heated to be well burnt in for fear of making it look coarse ; and D'Oyleys, &c., when made in this way, last a long time without washing ; so that, in point of durability, Indian ink is nearly as good, while in all other respects it is better.









HERALDRY.



ONE of our greatest authorities on this subject says in his book, the "Pursuivant of Arms," that the study of this science is of real importance to the young, and not, as it has been contemptuously called, "the science of fools with long memories." It is a kind of hand-book to History; for a knowledge of the coats-of-arms of our principal ancient families would certainly help to fix on the mind the deeds connected with these names. It is a study well adapted to young ladies, the metals and colours requiring such delicate handling.

The word Heraldry is not strictly the name for this subject: Armoury it should be more properly styled, as Heraldry, or the regulation of Armorial Bearings, is only a very small portion of a herald's duties, although one of his most important qualifications was to understand the science of Blazoning. Blazon (supposed to be derived from the German *blazen*, to blow a horn) is the verbal description of a coat-of-arms, and the idea of this derivation is because it was the custom to blow a horn previous to a description of an escutcheon by the heralds.

One of the most interesting portions of heraldry are the Badges, though but little is known of them that can be thoroughly relied on; but the legends connected with them and the reasons assigned for their use are full of amusement and interest.

A perfect knowledge of heraldry would add much to the beauty of those displays of loyalty and enthusiasm, when foreign potentates visit our country, or great events occur in our own Royal Family: the shields frequently displayed on these occasions amongst the decorations are full of faults. Those attached to the Venetian masts along the line of procession on the occasion of Her Majesty's visit to St. Paul's, February 27th, 1872, were absurdly incorrect, and, in the majority of instances,

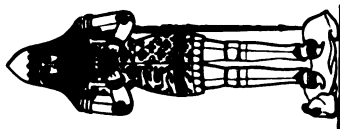
were of no person, city, or community whatever, and, consequently, far less effective than they would have been if correctly executed: the beauty of TRUTH asserts itself here as elsewhere.

If these few remarks induce my young readers to take up this science as a study, I would recommend them to the "Pursuivant of Arms" for instruction: Clarke and Boutell have also good books on the subject; and I am sure for those who once take up the subject, it will possess a fascination—which will perfectly repay the trouble—connected with Romance, Chivalry, and gallant deeds. It is a fit study for the young and imaginative, and will pour a flood of information into their minds, which will make history—too often considered only a dry study learnt at school, to be discontinued as soon as possible afterwards—a more engrossing and interesting subject than they could have imagined.

The origin of the Badges or family cognizances, the reasons for wearing them, the various opinions respecting them, all are matters of great interest to the student. The celebrated badges of the Red and White Roses, the "Pursuivant of Arms" considers, were not assumed by the respective Houses at the time of the wars, but were their own originally; and this appears to be proved in the play of "Henry VI.," Act II., scene 4, which, the above-named authority says, bears some weight with it, inasmuch as the writer, either Shakspeare himself, which is disputed, or whoever it may be, lived at a time when the Wars of the Roses could be well remembered.

The origin of the institution of the various Orders of Knighthood are very interesting. The romantic tradition of the Garter is well known; but there are two other stories respecting its pristine institution. One is that King Edward, on his return from a victorious expedition into France, rewarded those knights who had served him faithfully with this distinguished badge, the total number, of which the king was one, being twenty-six; the other story is that the king displayed his own garter as the signal of success at a battle, which gave rise to the Order.

Anyhow, the Order of the Garter has ever been considered the highest in the world, and crowned heads and royal personages of all countries deemed it the greatest honour which could be conferred on them. As decorations, these orders are all very beautiful.





COSTUME.



THIS would, perhaps, be a more fascinating study for young ladies than the former, having still the same merit, increasing the knowledge of and interest in History. It is singular to note the gradual changes of dress, as civilization spread, from the primitive garments of leaves and feathers and skins, to the



Lady's Costume—Time of Henry I.

elaborate dress with its numerous changing fashions of later times. So elaborate and luxurious did dress become, as to occasion rebukes from

the pulpit and edicts from the State to suppress it, and, strange as it may appear, was also a cause of revolutions.

France seems, in past ages as now, to have set the fashions; for William of Malmesbury accuses the Britons of "transforming them-



Time of Henry II

selves into Normans and Frenchmen;" and certainly the plain simple dress of the Anglo-Saxons was soon exchanged for the more elaborate and expensive toiles of the Norman conquerors.

The snare which a love of dress seems to hold out, and into which



Lady's Dress—Time of Henry III.

most people fell in past ages as now, is that voluptuous indulgence in it which stops at no extravagance in form or style, nor spares any outlay in quantity or quality.

"Let your moderation be known unto all men" can be applied to



Ladies' Costume—Time of Edward I

every taste we have, every pleasure, every pursuit; and the tendency to be immoderate about dress seems certainly to be a human weakness.



Pointed Shoes—Time of Edward III.



Courtiers—Time of Richard II.

In 1216 the preachers in all the churches were addressing homilies and sermons on the subject to their congregations, and, in 1348, they were



Head-dresses—Time of Richard II.

still employed in the same pursuit. When the long-toed shoes became fashionable, they must needs extend them to such an extravagant degree



Lady—Time of Henry V.

Costume—Time of Edward I.



Ladies—Time of Henry VII.

as to be obliged to have recourse to chains to secure the points to the knee. Parliament then prohibited the making of shoes with toes ex-

ceeding two inches in length. The leggings of about the same date were, however, quite as absurd in their way, being of two colours—one red and one green, or blue and yellow, perchance.



Time of Queen Elizabeth.

In 1463, the shortness of the men's coats aroused the Parliament; and in 1550, in Latimer's last sermon preached before Edward VI., he speaks of the ladies' "French hoods" and "bonnets," which seem greatly to have disturbed the worthy prelate. Queen Elizabeth issued sumptuary laws, and had persons stationed in various parts of London



Nobleman and Lady, Gentleman and Lady—Time of Charles I.

to examine the passengers to see if they were keeping the laws; and yet she herself was a most luxurious and extravagant dresser.

In the reign of Queen Mary, shoes were worn with excessively broad square toes, which caused a proclamation limiting them to six inches.

The fair ladies of the present day are ready to exclaim at the strange

and hideous fashions of the past, and yet one hundred years hence with what horror will the young girls of that day regard the high bonnets and hats and so-called "dress-improvers" which constitute the "bravery" of our modern maidens, and which it would be a matter of such grief



Lady—Time of Cromwell.



Female Costume of Lower Orders—Time of James II.

to be told by "mother" are exceedingly ugly, and her daughters should not be seen in them. Fashion has ever ruled with an iron rod, and will do so while human nature is human nature.



Time of Queen Anne.



Gentleman, Lady, and Child—Time of George II.

The following description of a lady in 1709 will give some idea of the extravagant style of dress of that period : she would produce a sensation in the Park in these days.

"The petticoat was of black silk, with a red and white calico border ;

cherry-coloured stays, trimmed with blue and silver; and a dove-coloured damask gown, flowered with large trees; a yellow satin apron, trimmed with white Persian and muslin thread, dotted with Norfolk



Promenade Costume, 1735.



Costum., 1745.

edging; double ruffles, with fine edging; a black silk furbelow scarf; and a spotted hood!"

To trace the gradual change of dress from the first simple Anglo-



Lady and Gentleman, 1755.



Dress of Middle Class, 1784.

Saxon tunic to the present time is most interesting, and to young ladies who can draw it would afford a nice amusement to take a blank book of drawing-paper and make sketches of the dresses of each reign. In the grand spectacle produced at Covent Garden under the title of

“Babil and Bijou,” there was a scene entitled the “River of Life,” which represented the change in dress from the fur skin of our supposed primeval ancestors (according to Darwin) to the extreme of the present



Promenade Costume of Nobility, 1784.



Walking Costume, 1794.

fashion. In like manner (the monkey omitted) a book might be produced, which would afford an interesting register of the strange freaks of fashion, and impress on the young students those troublesome dates which they generally find so hard to remember, and yet which are so



Female Costume, 1821.

all-important to a true knowledge of history. Many a doubtful point has been settled, and interesting discoveries made, by a perfect acquaintance with the changes of dress; and to an artist, how invaluable is the knowledge of the right way in which to dress the characters he wishes

to represent! Ignorance on this point produces a grotesqueness which no grandeur of execution can cover or excuse. How useful, too, would a thorough acquaintance with costume be for a young lady in getting up tableaux, charades, any kind of private theatricals, or for fancy balls! She would have no loss of time in searching for authorities on the subject, consulting only her own drawings. A history of England of her



Ladies' Head-dresses, 1828.

own, too—either Lingard, Turner, or Macaulay—illustrated by herself, would be a most interesting volume. It might be interleaved with blank pages for the drawings, and become an heirloom in the family—prized more especially as her own performance.

Dress, there is no doubt, is, to a certain extent, an index of character—an illustration, as it were, of mind and sentiment. A slatternly, care-



Costume, 1827.



Female Costume, 1827.

less, indolent woman shows it in her attire as much, and perhaps more, than in any way; and in contemplating the severe plainness of the Roundhead costume, and contrasting it with the careless elegance of the Cavaliers, we can recognize at once the different opinions and prejudices which swayed these two opposite factions. How perfectly in accordance with the precise and calm manners of the Dutch king are the high, stiffly-dressed head, the long straight sleeve, the close formal

stomacher, which characterized that period, making so great a change from the graceful, negligent, and bewitching dress during the reign of the "Merry Monarch"!

To those who would seriously take up this interesting study, I would recommend "British Costume," by Planché, as a comprehensive, plain, and excellent authority. Fairholt's "Costume in England" would also greatly assist the student. Others will be mentioned in the list of useful books which will be found at the end of this volume, which may assist in this truly feminine taste; and the great "authority" which a careful and persevering student might become would amply repay the trouble and time devoted to this subject, and give, as any well-practised study does,



Lady and Gentleman, 1830.

a higher range of thought, raising the mind above the little common-places to which it is degraded when no higher occupation is afforded it than the small though necessary duties of a woman's life. Not that I would in the least disparage these. Any duty, however small, well fulfilled, is a fine action, as good George Herbert tells us; but I am now specially addressing the young, who have not on their heads and hands the guidance of a home and family, and who would be so much better employed in the study I suggest of the habits and dresses of our forefathers than in the expensive amusement of their own adornment, which too often results in the forgetfulness of the Apostolic injunction, "Whose adorning let it not be that outward adorning of plaiting the hair, and of wearing of gold, or of putting on of apparel; but let it be the hidden man of the heart in that which is not corruptible, even the ornament of a meek and quiet spirit, which in the sight of God is of great price."



Forget-me-not.

Speedwell.

BOTANY.



HERE is scarcely anything in nature more beautiful to study than the sweet blossoms with which the Great Creator has so mercifully endowed the earth. As a poet truly writes, "There is religion in a flower : its still small voice is as the voice of conscience." for the Almighty's power is so marvellously displayed in the commonest weed we pass in every hedge and footpath, that it must awaken in us the remembrance of His mercy and love, and make us ready to acknowledge how manifold and great are all His works.

To take it up as a serious study, more time would be required to be given to it than young ladies would perhaps like to give, and in towns too it would be very difficult to pursue it ; but, still, sufficient may be learnt from books to make the floral kingdom possess an infinite charm, and to render the walk in the country doubly interesting ; for the little blossoms in hedgerows, wood, and meadow will have a language of

their own, so that they will seem pleasant company even when you are alone.

Excellent books are published from which this science may be learnt, but any one may make friends of the little flowers by getting Miss Anne



Allspice.



Acacia.

Pratt's charming little books, and learning from them their English names and uses.

To encourage in the young the habit of observation is most important,



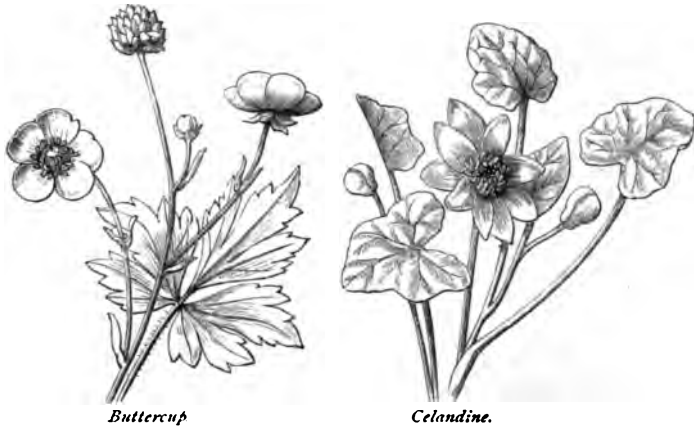
Ailanth.



Euc.

and I adopted a plan with my little ones, which gave both them and myself great pleasure and benefit. I began a collection of all the flowers in the neighbourhood where we resided, and the child who produced one I had not got, and could tell me the name of it, was rewarded

with a penny, and it was amusing to see the little things running before me, peeping in all the hedges, and hurrying back to me with some little flower, eagerly awaiting the answer as to whether I knew it and its name, &c.; disappointed, poor little souls! if I calmly answered "Yes, that is the common Agrimony," or the Lesser Celandine, or whatever the flower might be;—enchanted if, on the contrary, I would say I did not know it at all. Then how great was the anxiety on reaching home to get "Miss Pratt," and hunt among the pictures to discover the name, and receive the reward! Often they were deceived by having gathered the blossom, perhaps, without the leaves, and so giving it its



wrong name, as many flowers are sufficiently alike to be mistaken by the inexperienced unless the leaves are with it. For instance, the Coltsfoot and Fleabane resemble each other to a certain extent; the Lesser Celandine and Buttercup children often mistake; the Corn Marigold is like a large-sized Fleabane; and yet the foliage of all these is as dissimilar as possible. There are five species of Heath included in the general name of Heather. The Ling, the commonest of the species, is frequently called Heath, growing as it does in our English woods and commons, in company with the Fine-leafed Heath; but they are different in blossom and foliage. The seed of the Ling forms food for many birds, especially grouse; and, with that marvellous power with which the Creator protects all His creatures, the seed-vessel is so formed that it preserves the seed all the year round for the maintenance of the wild birds that feed on it. In those pleasant packages which we often receive from our sporting friends we find the Ling is the material in which the birds lay nestled that are to furnish us with such

a dainty dish. It lasts a long while after gathering, and in the herbarium will look after many years as fresh as when it bloomed among the furze and broom.

*Laise.**Aloc.**Bramble.**Bilberry.*

There is a small flower which, in the merry month of May, grows in our hedges, often mistaken for the Forget-me-not. It is one of the Speed-

well tribe—a large and numerous family, which, though very pretty, have not nearly such exquisite blossoms as the little flower with its poetic name and legend, that in bright blue patches grows by the river

*Balsam.**Briar.*

bank, and which, as the boats drop lazily down the stream, fair hands are often outstretched to get. The little flower which the inexperienced mind takes for the forget-me-not is, in some places, called "Cat's-eye,"

*Cassia.**Caraway.*

but it is the Germander Speedwell, and its brilliant blue flowers are amongst the earliest spring blossoms that make our hedgerows gay. All this tribe were once supposed to possess medicinal qualities, but have now fallen into disuse.

Though the Almighty Creator has condescended to make some beautiful flowers, as it seems, only to rejoice the eyes of man—the majority of those which are in the reach of all, rich and poor, are more or less useful; and to learn how the roots of some, the leaves and blossoms of others, yield food, medicine, dyes, fuel, is far more useful knowledge than merely knowing the class, order, and tribe, and the Latin names by which scientific botanists distinguish them.

To the generality of young ladies a book which contained such hard words as represent the twenty-four classes of flowers as arranged by Linnæus, which called the Sweet Woodbine or Honeysuckle *Lonicera*



Corn Marigold.

Colt's-foot.

Fleabane.

periclymene, the little Wood Strawberry *Fragaria vesca*—all the fair flowers they have known and loved from childhood by such names as these till they could not recognize their old favourites—would possibly possess no charm; but to read how the Cuckoo Pint, with which we have made dolls—the “lords and ladies” of our baby days—has a root which affords a quantity of farinaceous powder which forms an excellent substitute for flour; that the small Woodruff is a medicine for quinsy; that the Wild Thyme yields a strong essential oil, and a tea made from it is a remedy for headache and nightmare; that even in the dreary salt marshes there springs a little flower—the Common Thrift—from which can be extracted iodine and salts of soda; that the Agrimony is used for dressing leather and dyeing wool; and that the tiny Pimpernel is a weather-glass, closing its tiny petals long before we are aware of the approaching rain, would possess an interest for the least learnedly

disposed, and give a higher value to those little wayside blossoms which might otherwise pass unnoticed.

Still though, I admit, might our wonder at the works of Creation be increased by a thorough knowledge of the fabrication of all these beau-



Camomile.



Caper.

teous blossoms, the exquisite component parts which go to make the flower, the curious method of propagation, the wondrous development of the various portions of the whole plant, and how the classes are defined by the number of stamens, and the manner in which they grow ;



Canary Tuff.



Cinnamon.

and all this can be learnt, if it is wished, from admirable books written for the purpose—a list of which will be found at the end of this volume.

Like all studies, it must have perseverance and an earnest goodwill to help the student ; but it will repay the labour by that elevation of

mind which is always secured by a thorough acquaintance with any science—more especially one which teaches us to think “how great is God Almighty, who has made all things well.”



Coffee Plant.



Clover.

Linnaeus, the great Swedish naturalist, so dearly loved this pursuit, and was so enthusiastic an admirer of the beauties of nature, that when



Cotton Plant.



Cranberry.

he first saw the Gorse blooming on our heaths, he fell on his knees before it, thanking God for its beauty. It will not live in severe climates, and is sometimes reared in greenhouses in Russia, and is regarded as a very tender plant in Sweden. You can imagine, therefore, the effect

that must have been produced on him by the sight of the golden glory of the plant spread out before him in such abundance.

The usefulness of an acquaintance with the works of nature could be illustrated in many ways. One anecdote is related of the lives of some persons from a wreck being saved by one of the party knowing that the samphire will not grow below where the sea washes it; so that, clambering up the rock where they saw it growing, they safely remained there until assistance arrived.

No pure or elevated mind can fail to love flowers, and our own great poet evidently knew a great deal about them—was well cognizant of their names and haunts. He knew how “half-way down” the cliff the Samphire grew, and “on the bank” the sweet Wild Thyme. Fair Ophelia says Rosemary was for “remembrance,” and Rue was “herb o’ grace on Sundays,” and Pansies were “for thought.” Daisies and Violets, too, she babbles of in her sweet sad madness, as though it had been her wont in happier days to gather these fair denizens of wood and field, which seemed, the fairest of them, to have all withered since “her father died.” Over one of his heroines’ grave he would have strewn the pale Primrose, “like her face;” the azure Harebell, “like her blue veins;” and the leaf of Eglantine, “less sweet than her sweet breath.” The tall Cowslips he compares to the “pensioners” or courtiers who waited on Queen Elizabeth with their gold coats, spotted with rubies, “fairy favours,” and the Pansy on which fell Cupid’s fiery dart, and changing its milk-white petals, made it purple with love’s wound, he says, “Maidens call it ‘love in idleness.’”



Cowslip.

I once saw a beautiful book of all the flowers mentioned by Shakspeare, with the quotations below, and I think a collection of the real flowers dried in the same manner, with the words below in illuminated letters, would afford an interesting amusement. The blank books, which can be bought for five or six shillings, to contain ferns or flowers, would serve for it, and if well done, it would make a pretty book for the drawing-room table. The search after the allusions would help to a closer acquaintance with the beauties of this unrivalled poet and dramatist.

Perhaps more than any other subject, flowers have inspired poets to write. Chaucer, Herrick, Tom Moore, Mrs. Hemans, Shelley, L. E. L., Walter Scott, Lady Blessington, Wordsworth, and hosts of others, have

all paid tribute to these beautiful creations—either extolling their own favourite flower, or speaking of them as

—“Bright remembrances of youth,
Which waft us back, with their bland odorous breath,
The joyous hours that only young life knows,
Ere we have learnt that this fair earth hides graves.”

There are some flowers which have the curious peculiarity of closing and unclosing their petals. To these Linnæus gave the name of Solares; but the cause of this phenomenon was not discovered till after his time. The leaves are worked as it were by an exquisite machinery of spiral fib. 2s, which cause them to expand and contract by the effect of heat and light more complex in the Yellow Goat'sbeard,



Dewberry.



Pitcher Plant.

which forms a true and never-failing timepiece for the labourer in the field. The Pimpernel, Daisy, Sow Thistle, Hawkweed, with many others, possess this singular property. Linnæus formed from them a botanical clock; and it might serve as a profitable and interesting amusement now to take note of the different species which open at fixed hours, and either make drawings of them, or dry and arrange them in a collection.

There is a flower growing in the Desert of Sahara, I think, called the Rose of Sharon, which has the appearance of an everlasting flower, dry and crisp, with its petals closed; but place on it one small drop of water, and, as if by some unseen magic power, it slowly expands. Thus endless are the wonders to which our eyes are opened in this study, and which combines, perhaps more than any, amusement and instruction.

CONCHOLOGY.



W HAT child does not love shells? Most of us can remember the fascination and delight of searching for them upon the shore for hours together; and the ample satisfaction and reward we felt for all our patient labour, if we could bring home a few of even the commonest specimens as trophies, demanding for them, in our happy ignorance, the warmest admiration from our elders, whose more experienced eyes would fail to see the beauty of a few limpets, whelks, or cockles, to *us* such treasures of unmeasured worth! How carefully we have packed them away in a little box at night, and put them even under our pillow for safety, lest that inexorable tyrant, "nurse," should appropriate them, or "lose" them before morning, on the plea of their being dangerous for the baby! and what tears we have shed over the accidental crushing, by a heedless foot (perhaps our own), of one of our newly-found friends! Most children have, though unconsciously, an eye for beauty; and it is the exquisite symmetry of form, and perfect finish of construction, that give the great charm in their eyes to shells. As we grow older, we never lose this, though we are less enthusiastic, and go farther from home for our objects of admiration.

For our British shores are not rich in beauties for the conchologist, though they will furnish us with more wonders than we can describe in our limited space, and will give us more than enough to interest us in our seaside rambles, even if repeated daily for a lifetime. We can never fathom the marvels of creation: the more we explore, and the more we *think* we know, so much the more do we feel our own ignorance, and long for a greater knowledge and clearer preception of the wondrous works of God.

We will in this paper only allude to a few of the most easily found specimens of shells that will meet the eye on any part of our coast, and by awakening some interest in these, perhaps our young readers may be induced to pursue the study on a larger scale, and by the help of books and their own observation, to add much to the little we shall give them.

If you take a walk upon the sea-shore, you will not fail to find many shells, or portions of shells, lying about, thrown up by the waves, and left there when the tide retreated. It is curious to reflect that these, though now empty, have each been the dwelling-place of a living creature, and that each different form of shell has been the home of a creature peculiar to itself, and differing more or less in habits and powers from any other of its neighbours. We must not attempt to classify them in this paper, but will just mention any that suggest themselves to our minds.



1. *Trochus ziziphinus*.—(Pearly Top.) 2. *Littorina littoralis*.—(Periwinkle.)
 3a. *Patella vulgaris*.—(Limpet.) 3b. Limpet, showing under side.
 4. *Purpura lapillus*. 5. *Scalaria communis*.—(Common Woutletrop.)
 6. *Cardium edule*.—(Common Cockle.) 7. *Solen ensis*.—(Razor-shell.)
 8. *Mytilus edulis*.—(Mussel.) 9. *Pholas dactylus*.

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The Cockle is, perhaps, the most abundant of any upon our shores. Every one is familiar with the pretty double shell, with its fan-shaped ribs; but the little inhabitant is not so often seen. Traces of him may, however, be found in the little jets of wet sand at your feet, which mark the place where he has dug for himself a snug hole, in which he loves to dwell safely beneath your notice.

Another very pretty bivalve shell common on our shores is the Tellen, a lovely delicate pink shell, looking like the small leaf of a China rose: now and then you may find the pair quite perfect, joined together by its little hinges, but open and empty. More often you find only the one half, divided from its fellow by the angry waves of its stormy life. The Common Mya or Gaper Shell is a larger and less beautiful variety of the same class.

The Common Limpet is to be found in thousands on the rocky parts of our coasts. The shell is very hard and dull-looking. The little fish within it fixes its outer edge firmly to the rock, and draws up the centre of its body, thus causing a vacuum, which produces atmospheric pressure. This is so strong that it is almost impossible to move it with the hand. Being so firmly fixed, and rarely attempting to move of its own accord, it becomes a victim to parasites, and is sometimes so covered with seaweed, and even with barnacles, that the limpet itself is scarcely to be discerned.

The Razor Shell is a long, rather handsome shell, and so marked as to give it its name. It is found on sandy shores. The fish burrows, leaving generally the end of its tube-like shell just above the surface. If, however, it is alarmed, it will quickly descend to the depth of two feet for safety.



Scallop.

We must not omit to name among the bivalves the beautiful Scallop, whose shell is so associated in our minds with the pilgrims of olden time, and also gastronomically when filled with oysters. It seems a great shame to devote it to such a purpose, when its own inhabitant is such

a beautiful and excellent little fish. The Oyster itself is another bivalve, whose intrinsic good qualities speak for themselves, both for food and priceless gems of great purity and beauty. Externally, it scarcely comes under our present category of seaside shells.

A glance at some Univalves and we will leave the subject.

The Whelk is perhaps the most common here. It is rather a handsome shell, especially the Waved Whelk, which is prettily marked. The fish is used for food.



Cowrie.

Whelk.

The pretty little Yellow Nerites are readily known by their bright colour, often called by children "canary birds."

The Mussel and the Periwinkle are familiar to all; and there is a beautiful little Trochus known as the Top Shell, which is plentiful on our shores; a round silvery shell, prettily marked, with a pointed top. The fish that inhabits this elegant dwelling-place is a very curious little creature, having a wonderful tongue, with minute teeth, which enable it to cut its food, which consists of seaweed, to which it is often found adhering. Lastly, we may name among our English shells the Wentle-trap or *Scalaria*. This is a long spiral shell, beautifully marked, and ending in a fine point or apex. Those on our shores are less beautiful than the foreign specimens, which were at one time very valuable. They derive their English name from the German *wendel-treppe*, or winding stair, of which their form is suggestive.

To attempt to describe or enumerate the exquisite shells brought to us from foreign coasts would be impossible to us here. There are some with which we are tolerably familiar—such as the whole race of Cowries, from the small pale ones with their finely-grained backs, to the large spotted ones, so smooth and polished, that whisper their everlasting song of the sea to us when we put them to our ears; the pretty brown shell, with its pink lining and long sharp spikes—known as "Venus's Comb;" the Lyre Shell, with strongly-marked ribs like the strings of a musical instrument; and the great Conch Shells, of which the Red and Black Helmets are relatives. From these latter are cut the fine cameos so prized in Italy and in England: their value is, there-

fore, not to be measured by us ; for as the block of marble under the hands of the sculptor becomes angelic and even divine in form, so do these rough treasures of the ocean contain unknown gems, which may be worthy the acceptance of a monarch if "the hand of genius set them free."

To classify shells according to their different species—beginning even with the simplest English ones, and going on to the most perfect and beautifully tinted that can be obtained of each class ; to name them with the help of books, and arrange them in a cabinet on white wool, placing a division and writing a label for each specimen, is an agreeable and instructive pastime—instructive not only to the young conchologist herself, but to her friends, who could not fail to be interested in examining her collection and to profit by the result of her labours.



Hermit Crab.



1. *Griffithsia setacea*. (a) Fruit magnified. 2. *Polysiphonia urceolata*. (a) Fruit magnified.
 3. *Plocamium coccineum*. (a) Portion magnified. 4. *Rhodymenia bifida*.
 5. *Ptilota plumosa*. 6. *Ulva latissima*.—(Green Laver, or Sloke.)

SEaweEDS.

" Oh ! call us not weeds : we are flowers of the sea,
For lovey, and bright, and gay tinted are we :
Our blush is as deep as the rose of thy bowers :
Then call us not weeds,—we are ocean's fair flowers.

" Not reared like the gems of a summer parterre,
Whose gales are but sighs of the evening air :
Our exquisite, fragile, and delicate forms
Are nursed by the ocean, and fed by the storms."



SETTING one winter's day in a little boat off the coast of Devonshire, we were talking to the old boatman about the beauties and wonders of the sea. It was one of those calm, still days, that so prevail upon that mild and genial shore, when all nature seems in a dreamy slumber. Not a ripple broke the surface of the water, except when the boatman dipped his oars and for the moment disturbed its rest ; and we spoke in subdued tones, for even our voices seemed to break harshly upon the peaceful silence that prevailed. The old man rowed us some distance from the shore, then laid aside his oars, and presently bid us look down over the boat's side. We did so, and beheld a lovely sight ! The water was deep—it might be perhaps twenty feet to the bottom, as clear as crystal, and quite still. We seemed to look down into Fairyland : a lovely garden of new and (to us) unknown foliage was spread beneath us. Tall trees, with long and palm-like leaves, and small shrubs and plants were there. Delicate and most elegant sprays lifted their feathery heads, and waved gently to and fro with the movement of the water below, as though a gentle summer breeze were stirring them. If only it were possible to go down and walk about there, what lovely things we might find ! and all so new to us—so unlike anything we had ever seen ! We sat for a long time watching it, and were enthusiastic in our admiration. The old boatman had brought us to that particular spot on purpose to surprise us, for it is seldom that deep water is so clear ; and he said, " It is very beautiful at all seasons, but nothing at this time of year to what it was awhile ago. This is not the best time for the foliage." We could only hope that another time we might find ourselves again near that spot, and able to contemplate its beauties ; and we could not but marvel as we thought of the wonders of the deep. If near our own shores such beautiful things abound, what must the depths of the great ocean be like ? what forests of giant trees there may be ! what gardens of bright and exquisite foliage ! It would be pleasant if we could be " water-babies " for awhile, and take an excursion to gratify our curiosity. But this cannot be, and we must fain content ourselves with walking soberly upon the shore, and gathering just the little waifs and strays that old Ocean leaves us

from day to day, and, arranging them systematically to the best of our power, learn to know them when we see them, and so have a new interest in our seaside excursions.

Of course, the best time for finding good specimens is at low water, and the nearer you can advance to the lowest boundary of the sea, the more likely you are to find rare specimens—more particularly at what are called “spring tides,” when the water both advances and recedes much beyond its usual mark.

We cannot pretend in this short paper to give an elaborate description of seaweeds, but we will take the most common kinds that are found on the English coasts as a guide to our young readers, who may be novices in collecting them, and if they feel an interest in them, they will readily enlarge their knowledge by reference to more learned and comprehensive works on the subject.

Seaweeds, or *Alge*, are marine plants of great variety in form and colour, and they differ from the plants of earth in one great essential, namely, they have no *root*: they simply adhere to the rocks or stones, and derive their nourishment from the water.

Nearly all seaweeds have very long scientific names, which it would take some time to commit to memory; but it is essential to know some of them, if only for the sake of classification; and as we shall only name a few, they will not be found very difficult to remember.

All seaweeds may be divided into three great tribes or *classes*, and these again are subdivided into various *genera*:

- I. *Melanospermeæ*, or Olive-green Seaweeds.
- II. *Rhodosperrneæ*, or Red Seaweeds.
- III. *Chlorosperrneæ*, or Grass-green Seaweeds.

I.

Melanospernis, or Black-seeded, so called from the dark olive colour of the spores or seeds, are perhaps the most common—certainly the most conspicuous—on our shores.

1. No one can fail to see upon our coasts large masses of dark olive-brown or blackish-green seaweed—the long uneven fronds of which are studded with little bladder-like air-vessels, the ends of the fronds being branched. This is known as the Common Bladder Wrack: its scientific name is *Fucus vesiculosus*. This plant abounds on rocks that are covered at high water; and upon it or under it, when left exposed by the ebb-tide, will be found many treasures worth collecting. It is dangerous walking, however, being extremely slippery, and as the larger masses are near low-water mark, great care must be taken not to venture too far from the shore, nor to forget the returning tide, which is apt to steal round us while we are absorbed in our interesting search.

2. Another *Melanosperm*, of a similar appearance to the former, is *Fucus nodosus*, or Knobbed Wrack. It grows to a large size, the stem being often from three to five or six feet long. The edges of the fronds



1. *Laminaria digitata*.—(Tangle.)
 3. *Bryopsis plumosa*.

2. *Fucus serratus*.—(Notched wrack.)
 4. *Delesseria hypoglossum*.

are uneven, and it may be readily distinguished from *Fucus vesiculosus* by its having no midrib.

3. The next in point of relationship is the *Fucus serratus*, so called because its edges are serrated like the teeth of a saw. This is a most useful plant: cattle will feed upon it, and it is of especial service in packing lobsters, &c., as it retains its damp coolness for a long time, and preserves the fish. The bladder wrack being of a much more slimy nature, is less useful for this purpose, being apt to heat and ferment when closely packed for any time.

4. Oarweed, or *Laminaria digitata*, derives its English name from the length and strength of its stem, and its Latin cognomen from the form of its fronds, which are thin and flat, and divided something like the fingers of a hand. It throws out large fibres, which would, in an earthen plant, be roots, and with these it clings firmly to the rocks below the sea, where it attains a great size. Small specimens are sometimes cast on shore, the force of the waves having loosened them from their holding. The larger ones are farther out at sea below the lowest water-mark, and therefore seldom seen by us. The stem is useful for making knife-handles; these become as hard and strong as horn, and are very durable.

5. Channelled Wrack, or *Fucus caniculatus*, is found near high-water mark. It appears to require air as well as water, though its appearance is greatly deteriorated by the heat of the sun. It, however, recovers itself when next the tide sweeps over it. It is easily distinguished from its other namesakes, as it seldom exceeds a few inches in height, and grows in thick bunches or tufts.

6. *Ectocarpus* grows in tufts of olive-brown thread-like tubes, and may be found on any part of our shores. It is properly a parasitic plant, and there are many varieties of it, distinguished from each other by the shape of the spores. Some tufts of this weed will be found adhering to the *Fuci* or *Laminaria*. It dries well; but the best variety for placing upon paper is *Ectocarpus siliculosus*, which derives its distinguishing name from the little pods that are found upon its branches. The word *Ectocarpus* means "external fruit," and the different forms of this plant can only be clearly ascertained by the aid of a microscope; but the one we have last mentioned is a pretty feathery seaweed, which dries of a soft silky brown, or, by dipping it in boiling water, may be turned to a bright green, and will be a pleasing addition to our collection.

7. Before quitting the *Melanosperms*, we must not omit to mention the beautiful little *Padina pavonia*, whose fan-shaped fronds may be easily recognized, as it is utterly unlike any other seaweed. Perhaps this should scarcely be claimed as one of our own marine plants, for it loves warmer climates, and abounds in the Mediterranean Sea. It is, however, frequently to be found on the coast of South Devon, and also in the Channel Islands. It will be found in shallow sandy pools, where the rays of the sun can reach it, and is about two or three inches in height. It is called *pavonia* from the brightness of its colours, and from the resemblance of its shape to a peacock's tail, which is its English name.



1. *Corallina officinalis* L.—(Common Coralline.) (a) Portion of frond, with terminal ceramidium. 2. *Cladophora arcta*. 3. *Enteromorpha compressa*.—(Sea-Grass) 4. *Iridaea canalis*.—(Dulse, or dillosk.) 5. *Nitophyllum punctatum*.

II.

Rhodosperms, or Red Seaweeds. These are the most beautiful of all Algæ, their colouring being so brilliant; but they require to be quickly dried when taken from their native element, as they are apt to fade, and even to change colour entirely when exposed to the air or to much strong light.

1. *Polysiphonia urceolata* is the first of the *Rhodosperms* that claims our attention. It is found in large masses on the rocks, or clinging to the stems of the *Laminaria*. It is of a dark red colour, inclining to purple, and looks like thread or hair. It looks extremely well when spread upon paper, each little branch preserving its beauty and showing itself to advantage. There are many kinds of *Polysiphonia*, so called from the branches consisting of many-jointed siphons or tubes. The specific name of *urceolata* is given to this one because the spores are contained in little urns, or pitchers, of a transparent rose colour, placed upon the branches. Its beauty, however, is not to be discerned without the aid of a magnifying-glass, though, as merely a spray of seaweed, it makes a pretty object on paper.

2. *Polysiphonia violacea* is of a fine violet colour, somewhat larger in growth than the *urceolata*, consisting of a principal stem, with a multitude of small branches, like a miniature tree. It is found in pools.

3. The next plant we shall mention is a most interesting and remarkable one. It is the Common Coralline (*Corallina officinalis*), which is found in abundance on all parts of our coasts. This little plant was the cause of great discussion among naturalists. For a long time it was classed among the zoophytes, being supposed to belong to the corals; but it is now clearly ascertained that it is a seaweed, and it has taken its true place among the *Rhodosperms*. It is a curious and beautiful little plant, and may be found on the rocks or on limpet-shells, in delicate little sprays. It is of a purple colour when growing, but it gathers from the sea-water so large a quantity of lime, that in time it becomes entirely covered with it, retaining the form and appearance of the plant, while the alga itself dies away. There are several varieties of coralline; the *officinalis* is the larger kind. There is another called *Fania*, which resembles moss: it is most frequently white, from the carbonate of lime it has deposited, but is sometimes pale green and sometimes pink. It is much used in making the little landscapes of seaweed, being very ornamental for foliage. *Melobesia* is another form of coralline. It spreads over the rocks, or over other seaweeds, clinging closely to them, and fastened by the middle of each frond, with the edges free, it much resembles a lichen, and cannot be gathered without being destroyed, as it is very brittle. The common coralline will live well in an aquarium, as has been already mentioned when referring to that subject.

4. *Chylocladia articulata* is so called from its jointed branches, which are filled with a red juice. It is a beautiful object when fresh; but when dried, the juice is absorbed, and consequently the colour fades, stain-

ing the paper red on which it is dried. *Chylocladia ovalis* is found in perfection in the spring. The form of leaf is oval.

5. The next *Rhodosperm* we shall endeavour to describe is a great beauty; and, indeed, it is so unlike seaweeds in general, that there will be no difficulty in naming it if we are fortunate enough to find it. This is *Delesseria sanguinea*, the leaves of which are about three or four inches long, of a beautiful scarlet, with a firm midrib; altogether so closely resembling an earth-plant, that it is difficult to believe it to be a seaweed. But there is no mistake about it; for it is found at low-water mark, and is not to be had without some trouble and research. It should be sought in summer, when the leaves are in perfection; later in the year they become torn and ragged, and as the older leaves die, smaller ones grow from them. It is an excellent plant for drying on paper, and preserves its colour well. *Delesseria hypoglossum* is another variety of the same genus. It is less gorgeous in colouring, and very much smaller, but it is a very pretty plant. There are three or four more belonging to the same family, but of less importance.

6. *Ptilota plumosa* is a very elegant little plant, the fronds varying from three or four to ten or twelve inches in length. It is of a bright pink, and, as its name indicates, has a feathery appearance; but the colour is apt to fade in drying, as the red fluid in the cells is absorbed. It is somewhat similar to the *chylocladia*, though quite distinct from it. It is found at lowest water-mark, or sometimes cast on shore after a storm.

7. We now come to *Chondrus crispus*, better known to most people as Carageen, or Irish Moss. This is a *Rhodosperm*, though in colour it is more often green than red. It is made into jelly, and is thought of great value to invalids. To prepare it for this purpose, it is well washed in fresh water, and dried, when it becomes quite hard and stiff. When boiled it makes a thick jelly, which is nutritive and very strengthening. It is given in tea or in blanc-mange to sick persons, and is also used for other purposes. It makes a strong size, and is used for purposes of trade.

8. There is another seaweed which, though very different in form to the above, is also an edible plant. This is *Iridea edulis*, whose brilliant colouring gives it its name. The frond is flat and oval in form, of a brilliant red, and, when in the water, it frequently exhibits the prismatic colours. It is fried or roasted on the shovel, and is said to have the flavour of oysters.

9. The seaweed called *Dulse* is another of the edible marine plants, known to the learned as *Rhodymenia palmata*; it is eaten by the Highlanders and Irish both in its raw state and after cooking. *Rhodymenia bifida*, a variety of the same genus, is a beautiful little plant, of a rosy red, growing from two to three inches in height, and generally found adhering to larger seaweeds.

10. *Furcellaria fastigiata* is a purplish-brown seaweed, the fronds of which are narrow and forked at the tips. It is plentiful and easily found, but loses its colour in drying and becomes nearly black.

11. There are several species of a beautiful family called *Griffithsia*,

so named after a lady whose researches have been most valuable to science. Of these, *Griffithsia setacea*, or "bristle-like," is the most conspicuous. It is of a bright red, each bristle being forked at the end. The red colour is easily extracted by placing it in fresh water, when the membrane containing it quickly bursts; this, of course, destroys the beauty of the plant, but is amusing to try as an experiment. It should be mounted and dried as quickly as possible to preserve its bright tints, care being taken to keep it in sea-water until it is placed upon paper. The fruit is a beautiful object when seen through a microscope, consisting of a tuft at the end of a branch, within which are cells full of crimson spores. *Griffithsia corallina* is something like the coralline before mentioned, but of a brilliant crimson. It has a most unpleasant odour, and requires to be mounted very quickly, or it will fade. It is found in deep pools, and is four or five inches high.

12. We must not omit one of the most beautiful of all the *RhodospERMIS*—the lovely crimson *Plocamium coccineum*. This is a treasure when found, and a very beautiful object. It is especially ornamental for mounting and also in making seaweed landscapes. It is branched like a spray of coral, only flat; and all the little branchlets grow on one side of the branch, each of these again being furnished with minute sub-branchlets like fine hairs. It is about two inches in height. It abounds in all parts of the world, as well as upon our own shores.

13. *Nitophyllum punctatum* is of the *Delesseria* tribe, and varies greatly in size, from a few inches to as many feet. The smaller specimens only are likely to be found on the shore. It is of a paler colour than the *Delesseria*, the leaf expanded, and the upper edges divided into branches—the lower edges near the root being puckered like a ribbon.

III.

Chlorosperms, or Grass-green Seaweeds.—1. Of this class perhaps the first to notice is the Common Green Laver, or *Ulva latissima*. It is often also called "sea-lettuce," from its great resemblance to that vegetable, and has been referred to in this book in the paper on Aquaria—being of all seaweeds the most useful for that purpose. It has an almost inexhaustible power of supplying oxygen, which is so essential to the purity of the water and the health of the fish; and it is also a very pretty object from its delicate green colour, and the form in which it grows. This plant is often cooked and eaten, but it is not equal to its near relative the True Laver, which the Irish call "sloke," and of which the scientific name is *Porphyra laciniata*. This much resembles the *ulva* in form, but is in colour of a deep purple. It is considered a delicacy by epicures.

2. *Enteromorpha compressa*, or Common Sea-Grass, is another useful *Chlorosperm*. It serves as a refuge and dwelling-place for so many interesting living creatures, that the best way is to gather a mass of it, and bring it home in a basket. Upon placing it in sea-water its hidden



1. *Fucus nodosus*.
 3. *Deliseeria sanguinea*.
 (Irish or Carageen Moss.)

7. *Zostera marina*.—(Grass-wrack or Alva.)
 4. *Furcellaria fastigiata*. 5. *Chondrus crispus*.—
 6. *Fucus vesiculosus*.—(Bladder-wrack.)

treasures will reveal themselves, and so great additions may be made to the aquarium or collection.

3. Another little *Chlorosperm* that is most useful in an aquarium, and also very pretty upon paper, is the *Bryopsis plumosa*. It is very elegant and feathery in form, and of a very bright green colour.

4. There are four kinds of *Cladophora*, the brightest and much the prettiest of which is *Cladophora Arcta*. It is of a dark glossy green, five or six somewhat fan-shaped fronds growing from the root. It looks very well upon paper, but does not adhere very readily.

Cladophora rupestris is generally unattractive and dull; but it may sometimes be found of a dark green, and, as it dries well, it is useful more to set off the beauties of its brighter companions than from any merit of its own.

Cladophora gracilis is very elegant, and of a pale green colour. It is chiefly parasitical, and is not so often found as the two former.

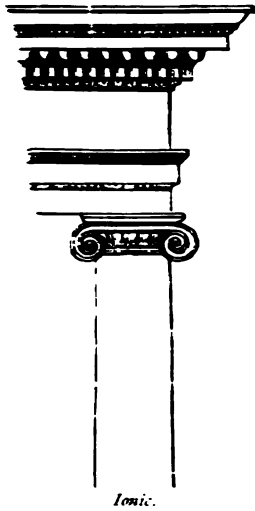
Cladophora rectangularis is common in Ireland, where it is sometimes used as manure. It is not often found on the English coasts.

The *Chlorospermeæ* are much less numerous than the other two classes, and we have named the few most easily found and recognized on our own shores. There are, of course, very many more belonging to all three tribes, to which we cannot here refer; but if even those whose names we have given be carefully selected and arranged, a very pretty little collection will have been made of nearly three dozen of the best-known algæ, all of which are easily attainable.

In drying them no time should be lost, as so many of them lose their beauty quickly, especially the brighter ones. Bring home but a few at a time and place them each in sea-water, if red, and when the delicate fronds are well expanded, carefully slip a card under the little specimen and raise it gently from the water. It will usually retain its elegant form, but, if not quite satisfactory, the point of a fine needle will do all that is required. Most of the seaweeds will adhere firmly to the card without help, but if any be required, it is better to make size by boiling some carageen moss than to use gum or any other kind of cement. Sometimes even a little hot water will answer the purpose.

It would be pleasant to gather a few seaweeds at every visit to the coast, and, carefully drying them, give each its proper name, and add the date and the place where it was found. They need not always be different species, and some coasts are richer than others and more easily explored; but whatever they may be, if tastefully arranged, they cannot fail to be very beautiful, and, as time passes, they will recall happy hours and pleasant memories of days spent with loved companions, will gladden the present moment, or, it may be, sanctify the past.

We have seen this gracefully and beautifully done with wild flowers, carefully grouped in an album for the purpose; every page forming thus a touching memento of some happy walk or visit, and bringing back with never-failing interest the recollection of days that are gone. The suggestions for this employment, and mode of doing it, will be found in another part of this volume.



Ionic.

- Cornice
- Frieze
- Architrave
- Capital
- Shaft



Corinthian.

ARCHITECTURE.



FROM the earliest times of which we have any knowledge, the various races of mankind have erected structures for their habitations and worship in different modes. Nor has one mode or way of building been used exclusively by one race. Each division of that race, speaking a different language from the rest, has had a particular manner of building, or *Style of Architecture*, of its own. And in each country this particular style has been modified in successive ages. Thus, there are many *Styles* of architecture, and several *Periods* of those styles. When Edward I. and Eleanor of Castile, for example, set out for Palestine with their great train of knights, they turned their faces from buildings of a very different kind to those they found in the East. And when their grandson sat upon their throne with Queen Philippa by his side, although the same style of architecture was in use, English masons had left off building in the austere and noble fashion of their forefathers, and were striving to give more splendour to their work, by ornamenting it with tracery and carvings and a general richness of details. The power of distinguishing the architecture of various countries, and this difference in the work of successive centuries, is an addition to general scholarship full of interest and pleasure.

Architecture has not hitherto received much notice from the fair sex.

We have had female painters, sculptors, poets, and musicians; but no such agreeable rivals have entered the lists to try their fortune with architects. Nor is it here intended to suggest they should do so; but a general knowledge of architecture is a grand entertainment, or captivating spectacle, to which it is impossible to bid too many guests, and to which all comers should be welcome, irrespective of sex. Already Mr. Godwin, the editor of "The Builder," has issued a general invitation or challenge to ladies to avail themselves of its gratifications. His pleasant summons is a series of letters entitled "History in Ruins," in which he shows the advantages that attend a study of architecture, and sketches its leading outlines. He remarks, pithily, that when we trace the history of architecture, we also examine the progress of countries towards civilization, and, in some cases, their relapse from it. To quote his own words: "All that remains of many once powerful nations are a few ruins, which, although isolated and dismantled, yet enable us to form correct ideas of the religion, recreations, manners, and ability of the people by whom they were erected. Ideas, expressed in earth and stone by the contemporaries of the Pharaohs, which have exercised strong influence on society, remain to us almost uninjured. How powerful are the images which they raise! A link in a great chain, they serve by association to repeople the wastes wherein they stand, and call back to the mind remembrance of the whole course of past events."

Mr. Godwin continues: "We are apt, in the business and bustle of to-day, to forget too entirely the past. Everything which serves to take us back to the early period of the world's history, to force upon our notice the age of prophecy, the foundation of Christianity, the rise and fall of States, must tend, not merely to interest, but to expand the mind: will enable us to estimate rightly our present position, and, by showing what has been done, assist us in making further advances. You will see at once, too, that by a knowledge of architectural history, and the peculiarities which characterize the works of various people and epochs, the pleasure of travel is greatly increased. Every stone is suggestive of an idea, and every old building becomes an open book wherein, with this knowledge, those who run may read." And then he escorts his readers over the Old World—from grey Stonehenge in its green setting on Salisbury Plain to Queen Zenobia's magnificent Palmyra in the sandy Desert; from mystic Assyria and Egypt to Athens; from imperial Rome and buried Pompeii to the domes, arcades, fountains, mosques, markets, minarets, and towers of Constantinople; and later, to the chief glories of Gothic art in its various stages in this country, and to the Renaissance rivals that supplanted them in popular regard in the days of the Stuarts and subsequently. When, therefore, our readers feel their curiosity awakened, and a desire to know more than I am going to tell them, they cannot do better than follow his stirring call. After they have made this "grand tour" under his auspices, they will find the most fascinating charms in volumes hoary, perhaps ponderous, with

pale "prospects," and faded and gilded calf-skin—into which they have not before thought of looking, and much useful information in the pages of numerous modern writers.

Our own country is the best field in which to commence the present survey. It is rich in prehistoric examples—that is to say, it abounds with specimens of those combinations of unhewn stones which are supposed to belong to the people who inhabited these islands before the time when history was first written. There are grand remains of the works executed by the Romans during the four hundred years that Britain was a Roman province; there are fragments of the sturdy structures raised by the sturdy Saxons; there are more numerous and more magnificent remains of the works of the Norman kings, their dauntless barons, and ambitious prelates. Many of the buildings of the Plantagenets are still in use; castles that bore the brunt of the contentions between the Red and White Roses are yet to be seen; structures reared in the days of the Tudors abound; the Renaissance or the revival of the architecture used by the ancient Greeks is numerously represented in the works of Inigo Jones, Sir Christopher Wren, and their successors; and the return to a determination to build in the manner of the Gothic architects of the middle ages, inaugurated by Horace Walpole, is also well illustrated.

An opinion has been advanced recently that some of the most important of the circles of huge monoliths, hitherto considered prehistoric or vaguely designated Ancient British, are memorials set up by King Arthur to mark the site of his twelve great battles. But whether this is the fact or not, there are similar circles in various parts of Europe; and combinations of smaller numbers of stones, consisting of two, or three, or four, in an upright position, supporting upon their summits another of a more slab-like form, and known as *dolmen* or *cromlechs*, are found in great numbers in Asia and Africa, as well as in this country and on the Continent.

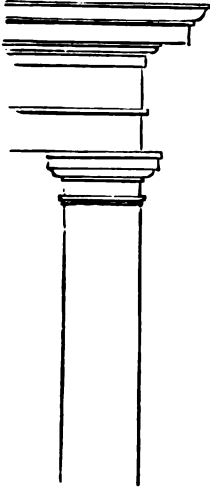
The arrangement of huge stones in circles and groups, it is supposed, was the work of an ancient people who must have traversed this vast tract of the earth's surface within a period of time in which they continued to practise this manner of raising monuments. Near some of these remains are traces of large camps with double and sometimes treble embankments round them, and sunken roadways to the nearest source of water; and sometimes in the same districts, and sometimes where no such association is now to be perceived, there are peculiar groove-like marks, in the form, generally, of concentric rings, surrounding small sunken cups, incised upon adjacent rocks or large stones. Small mounds of stones, called *cairns*, small mounds of earth, called *barrows*, and larger mounds, called *tumuli*, all of which are found to contain human remains, are supposed to be the graves of the people to whom these monuments, camps, and sculpture belonged. In North Wales, Cornwall, Wiltshire, Derbyshire, Cumberland, and Northumberland, these remains are most numerous. In the counties where the soil is rich and

the plough annually at work they have been obliterated. We may conclude, though, that the moors, heaths, and hills were most frequently chosen for residence in those old times, on account of the bogs and forests in other parts. The Welsh word for such uncultivated places is *rhosydd*, which means habitable lands. Among the Cheviot Hills, where the population is very scant, and the soil produces chiefly a grass peculiarly suitable for sheep-feeding, and has consequently been left untouched by the plough, there are many camps and a large number of rocks sculptured in the manner mentioned. Some of the camps have been explored within the last few years with a view to ascertain somewhat of the manners and customs of those who reared them. The space within the encircling walls of one of them at Greaves' Ash was found to be occupied by the foundations of some twenty or thirty circular huts, which are roughly paved with flat porphyry stones, and are from eighteen to thirty feet in diameter; the walls of the huts are built of unhewn porphyry stones, as also are the outer walls or ramparts. These last appear to have been originally from five to twelve feet in thickness, and about ten feet high; the space between the outer and inner rampart was about fifty feet. There were traces of fire in the centre of some of the huts on the pavement, but one of them presented the unexpected feature of a rude flue made through the thick wall to admit of the escape of smoke from a sunken fireplace adjoining it. Part of a stone quern, or handmill, part of a white opalized glass armlet, and some broken pottery were found in the course of the digging in this camp.

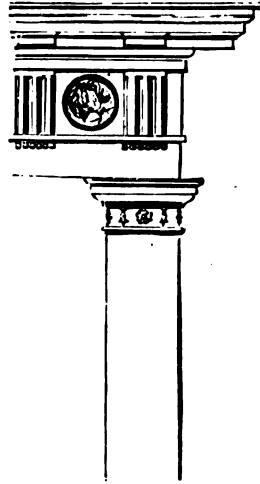
The most remarkable, however, of these early remains are Stonehenge and Avebury. In Brittany there are similar marvellous groupings and avenues of huge monoliths. In Denmark, too, circles, avenues, and rows of them appear to be very numerous. On the large stone near Penrith, which bears the name of Long Meg, one of the mysterious concentric circles is sculptured, but Stonehenge is unmarked by them. Whether we should assume that it was raised before they were used or after they ceased to be made is not clear. Modern antiquaries have attempted to divide this old, old time before the Roman invasion, into three periods: a Stone Age, when mankind was so uncouth as to know of no other materials with which to form weapons and tools than stone, wood, and bone; a Bronze Age, when flint-tipped arrows and javelins, and stone battle-axes and celts, were gradually discarded for bronze-tipped weapons and instruments; and an Iron Age. But occasionally a lump of iron slag is found in a barrow side by side with flint weapons, and this division does not appear quite satisfactory. Again, ethnologists have attempted to classify our remote predecessors by the skulls of the skeletons found in barrows, some of which are boat-shaped, that is, formed with an elongated occiput, and called *Kumbe-cephalic*; others very long and narrow, and called *Dolico-cephalic*; and others of a well-rounded form, known as *Brachy-cephalic*; besides others of an intermediate character. But none of their researches have, hitherto, thrown

any light upon the mystery of the builders of these unhewn monuments. Future investigations, however, may be more successful.

When the Roman legions landed they found a large population inhabiting "wretched hovels." They came from a city of palaces, baths, temples, and amphitheatres, with paved roads leading to it, wrought stone sewers extending under it, and grand aqueducts raised on arches bringing water to it from distant hills. They evidently looked upon the circular camps full of circular huts with extreme scorn, and commenced building operations upon a scale similar to that with which they were familiar at home. They made huge square camps, and in districts



Tuscan.



Roman Doric.

where there was no stone, they made tiles or flat bricks, that have proved imperishable, with which to build the high thick walls. They made excellent roads, not sunken and hidden like those along which Queen Boadicea's subjects hurried to carry water from the nearest source, but wide firm causeways, paved with stone, furnished with footways, mile-stones, and ditches, that have answered their purpose down to the present day. They built two mighty walls with fosses and embankments right across the island from sea to sea, sloping down all the valleys they came to, and climbing over all the high places, and they made provision for garrisons all along these routes in towers at short intervals, and in stations at greater distances. These stations were generally quadrangular, enclosing about seven or eight acres, sometimes more and some-

times less, with gateways in the centre of the four walls, and often with towers at the four angles. The walls of an entrenchment near Walsingham, now known as The Castles, are twenty-six feet thick at their base, and are composed of an immense quantity of loose pebble stones irregularly piled up, and have an outward ditch. The great wall built in the reign of Hadrian, connecting Newcastle-upon-Tyne, which they called Pons Ælii, with Solway, is built of hewn stones placed in regular courses and cemented with mortar, and in the western part of it some of the stones are tooled in a peculiar manner with wavy lines and "diamond broaching." The wall of Antoninus Pius, extending from the Forth to the Clyde, about sixty miles north of this one, is composed of earth and stones without mortar. In other parts of Europe the Romans pursued the same course; consequently, an examination of these works yields information and realization that we can apply elsewhere. They traversed Hungary with a *vallum*, for instance, and they connected the Danube and the Rhine with a similar line of defence.

One of their chief roads, Watling Street, on its way to the northern boundary of the Roman power, passes through a gorge in a range of mountains between the Coquet and the Rede. A station was made to guard it at this pass, at which, after many centuries of desertion, some explorations have been made within the last few years, which enable us to obtain a very fair impression of its chief features. They rounded the corners of this station, and made the foundations of the walls about sixteen or seventeen feet thick. The stones, some of which are about two feet long, exhibit the particular tooling I have mentioned. One of the gates, specially examined, they made eleven feet wide, with massive jambs supporting an arch, the impost and springer of which is still *in situ*. Within the walls the whole area is covered with the remains of buildings of excellent masonry. A principal street, twenty feet wide, ran right across the station from the eastern to the western entrance; a secondary street only eight feet wide was placed to the south of this, and appears to have also had a gateway for its termination. Midway down the principal street was the Prætorium, which had an arched portal, for the wedge-shaped stones which composed it were on the ground. A few feet within the entrance was a second arch, for the piers of masonry that carried it are still standing. A statue of "Victory" was found near this second archway, which may have crowned it. An underground tank, about eight feet square and six feet deep, occupied a conspicuous position in the enclosed space beyond these entrances; and at the southern extremity of the enclosure is a second tank, on the paved floor of which an altar inscribed to the genius of the emperor was found, as though it had been carelessly thrown in. A third tank or vault was found adjoining the Prætorium, with a slab dedicated to Antoninus Pius, and a sculptured stone representing three nymphs, in it. On the west of the Prætorium are two oblong blocks of barracks, both sixty feet long and fifteen broad, divided by a central passage communicating with flues that extend under both. And from various

indications it is probable that similar blocks were built on the east side of it. The Romans heated their houses with warm air conveyed in flues. And here, beneath the flag-stones, was a second flagging supporting a set of dwarf walls to form the hypocausts. Of course, the superb marble columns which graced contemporary buildings in Rome were not to be expected; but the same constructive power, the same colossal scale of intention, and the same inexorable determination that the legions exercised at home, they pursued here.

They had centres of a more important description farther south. Verulam, for instance, appears to have been their chief centre, and London was also a considerable place. Their baths, their tessellated pavements, coins, and other relics, are still frequently found in both places.

When they were recalled to Rome, their defences and stations were deserted. The remnants of the ancient tribes they subjugated were no longer fierce hardy people, able to keep possession of them, if, indeed, they were disposed to do so; and even when they called the Anglo-Saxons to their aid to repel the inroads of the Picts and Scots, who began to come over the deserted barriers, it does not appear that they were made use of again.

The Anglo-Saxons waged war and erected buildings in a different fashion. They used timber to a large extent. After their conversion to Christianity, their churches were built of wood thatched with weeds; but these were eventually superseded by stone structures. Hexham Abbey Church was considered a great marvel in the seventh century, because it was built of stone. The first church on the island of Lindisfarne was built of wood and weeds by the first bishop. A later bishop replaced this structure with a stone edifice. These early Saxon churches were small and massive, with very thick walls, small window-openings and doorways. The heads of the doorways and windows were generally semicircular; but we have a few window-heads still preserved of a triangular form. Very hoary, very massive, cumbrous, and impressive are these Saxon remains. The masonry of which they were built often exhibits a peculiar arrangement of the stones called "long and short" work. The society of Freemasons dates from these old times, and this peculiar "long and short" work may have been one of their mysteries.

In building a tower—for instance, such as that at Whittingham Church in Northumberland, erected when King Ceolwulph took the tonsure—they placed long upright stones at the four angles, and filled up the distances between each with rubble-work till all was level; then they laid four more long stones at the angles longways, not upright, and then four more upright again, filling up the interspaces as before with rubble-work. In this way they went on with a long stone alternately placed longways and shortways at the angles till the tower had risen to its full height.

But this long and short work was not exclusively used. In the Saxon tower still standing at the west end of St. Peter's Church at Monkwear-

mouth, the corner stones are not treated in this manner. They are of a tolerably even height, only differing from each other in the length in which they run into the walling. But the doorway in the tower is constructed with the long and short work in question. The lowermost stones are carved with Saxon sculpture representing two bird-headed reptiles entwined in a fanciful figure, and the uppermost long stones are carved into moulded balusters. Over the archway runs a string-course sculptured with small figures of men and animals. There is an opening on the south side of the tower, in which each jamb is one long stone. Over it is an impost to tie it into the wall, and from it curves a semicircular arch, formed of seven stones, with the most venerable simplicity.

Towers were often lighted with small semicircular-headed openings, divided into two compartments by a sturdy little baluster. A Saxon tower at Bolam, near Morpeth, has semicircular-leaded couplets on one tier and triangular single lights on the next tier.

They erected countless sculptured crosses over the land. Fragments of these crosses are frequently found built up in walls, or buried in churchyards, where perhaps they formerly stood, or turned to some use in farms and gardens. They are invariably covered with an interlacing ornamentation that is easily distinguished from the work of any other period, and are common to Ireland and Scotland as well as England. Several of their crypts have been preserved. When their churches have been rebuilt in Norman and Plantagenet times, these underground chambers have not interfered in the proposed extensions, and have, consequently, been suffered to remain. There are Saxon crypts under York and Ripon Cathedrals. One under Repton Church in Derbyshire is about seventeen feet square, and has a vaulted roof supported on four columns. The capitals of these columns are plain and square, the bases round without any mouldings, and the shafts are wreathed. In another crypt, under Hexham Abbey Church, we may see that the Saxons used up some of the neglected Roman masonry that was convenient to hand.

Their sacred edifices were generally composed of a nave, with a chancel at the east end and a tower at the west end. In some of their churches, later builders, desirous of extending them, removed all their masonry except the low, strong, and sturdy chancel arch, which is yet standing, enriched with their peculiar pliant ornament; in others, only the stalwart tower has been spared. But, by a study of the various fragments, we can make out the leading features of the venerable buildings to which the earliest Christians in these islands resorted to worship and pray.

After the Norman Conquest was effected, the Norman style prevailed for about a century and a half. The Domesday Book mentions one thousand and seven hundred churches as being in existence at the date of its compilation.

To this number we must add those fabrics in the land north of the Humber, which were not included in the Norman survey. A large addi-

tion was made to it all over the country. Fifteen of our great cathedrals still retain evidence of their Norman origin ; and to show that the same vitality in building operations prevailed at the same time on the Continent, I may remark that at least twenty-one of the French cathedrals were either founded or rebuilt in the last thirty years of the twelfth century, or in the first years of the thirteenth century. The Norman buildings were larger than those of the Saxons, though still low and heavy compared to the lofty light fabrics of the Plantagenet period. Small churches consisted sometimes only of a nave and a chancel, with a semicircular apse. These had a small turret at the west end for a bell ; others had aisles to the nave, as their cylindrical pillars and semicircular-headed arches still testify. Edifices of more pretension and extent were built on the cruciform plan, with nave and chancel, and north and south transepts, and a square low tower at the point of intersection. A *triforium*, or arcaded gallery, ran round these buildings over the nave and choir ; and another stage, called a *clerestory*, was placed over this. The semicircular heads of the doorways were enriched with a profusion of ornamental mouldings and carvings, and were sometimes filled with a *tympannum*, adorned with celestial figures. The windows were all semicircular headed, and were either long single lights, or grouped in couplets or triplets. Durham Cathedral is one of our most superb examples of Norman work. The great cylindrical columns of the nave are deeply incised with the characteristic ornamentation known as *zig-zag*, *chevron*, and *dancette* ; great semicircular arches span from pillar to pillar ; and a general air of grand massiveness pervades the whole interior.

Before the Norman method of building was discontinued, it began to receive modifications, which were eventually developed into a distinct style, now known as *Early English*. The period in which this modified treatment prevailed is spoken of as the *Transitional* period. The pointed arch was introduced side by side with the old low semicircular arch, and was used freely in the arcades and fenestration. When a gable was to receive three tiers of lights, the lowest tier had the old Norman curves, the second tier the new acute arch, and the third the gentle curve of the old Norman work again ; and in like manner the two were interwoven in other places and in other ways. Brenckburne Priory Church, on the banks of the Coquet, is a favourite example of this period. Here there are two tiers of lancets, or pointed lights, below a third tier of round-headed lights, as described. The doorways are rich and round headed, with the Norman fillet, chevron, and beak-head associated with the Early English quatrefoil ; an ornamental arcade on the west front is a pointed arcade ; the north aisle has six pointed arches, springing from octagonal shafts ; while the triforium range consists of five couplets of round arches, carried on delicate shafts ; the clerestory of six plain round-headed windows ; and so on interchangeably through the whole beautiful structure. The buttresses separating the windows at the east end are cleverly arranged to rise out of the ground square.

then to become half octagonal, and then to die into pointed bowtels, finished with semicircular heads. Finchale Priory Church has alternate round and octagonal piers.

But the glory of English architecture is the Early English period. It seems to me to reflect all the chivalry, piety, and austerity of its day—the day of Edward and Eleanor, of the Crusades, of the great wars on the Scottish border, of the pitiless wars on the Welsh border; it is so lofty, so stern, so devoid of all attempt to conciliate the eye, except by the severity and purity of its beauty. It added new grace to the old Norman structures repaired or extended in its time; and to those edifices that were built entirely by the light of its laws it has imparted, thanks to the excellence of its masonry, an almost imperishable charm. Salisbury Cathedral is an admirable example of the architecture of this period. Here the pillars supporting the high, light, and graceful arcades between the nave and its vaulted aisles are formed of clusters of small pillars; the arches are moulded; the triforium above them consists of a series of arches, enclosing two couplets in each span; the clerestory is a series of noble, elegant triplets; and above all serenely rises the matchless spire. Work of this period, however, is to be seen in almost every ecclesiastical edifice of importance, for it was a season of great activity. Processional ceremonials came into vogue that required long ambulatories, and many Norman chancels were taken down and rebuilt to provide the necessary space. When treated in the most simple manner, and on a small scale, we find they present an elevation of lancets and buttresses alternately, with often a triplet of lancets at the east end. In larger structures we cannot but wonder at the exact beauty of the mouldings, with their sparing insertion here and there—perhaps on corbels, perhaps in a stringcourse—of an ornament called ball-flowers; of the delicate workmanship of the caps of shafts; at the magic with which, when ornament is withheld, it is not missed, and when it is used, it is not obtrusively apparent; at the dexterous art indicated of giving grace with every touch. Many of our castles were erected at this time. Their grand gateways, walls, towers, and mighty keeps are a study apart.

This Early English period is sometimes spoken of as *First Pointed*, because architects once thought it would be convenient to divide the national style into *First Pointed*, *Second Pointed*, and *Third Pointed* periods. These appellations were not, however, very generally adopted. The term Early English seemed to fit the days when the blending of the Norman and Saxon people had smoothed away disturbing distinctions, and has been generally preferred. The Second Pointed period is known as *Geometric* or *Decorated*; the Third Pointed as *Perpendicular*. An edifice erected in the Geometric period is also spoken of as Fourteenth Century work, because geometric ornamentation, which began to be introduced in the latter half of the thirteenth century, was likewise adopted as the leading feature of work executed in the first half of the fourteenth century. Geometric figures such as trefoils, quatrefoils, and cinquefoils were introduced into window-heads, panels, spandrils.

and wherever they could be placed with propriety. The plain converging lines of lancet lights were discontinued in favour of cusped heads. Two or three cusped lights grouped together under one arch, less acute than heretofore, left a space above them which was filled in with the geometric figures mentioned. Sometimes five or seven lights were thus grouped together, and then the space above them was so considerable that it gave occasion for a very elaborate geometrical design of fascinating effect. After a time the strictly geometrical design was invaded by the addition of flame-like or leaf-like parts, which gave rise to the terms Flamboyant, or Rayonnant Tracery. Thus more ornamentation was



Composite.

bestowed upon everything in a church, from the beautiful doorways, porches, windows, and open timber roofs, to the low gravestones spread with floriated crosses in the churchyard without. Domestic buildings shared in the general enrichment, and we have evidence that Geometric windows were, in some places, inserted in the great strongholds of former times, so as to make them more enjoyable residences. Etal Castle, on the Till, for instance, was so treated; for there we may see a window with flowing tracery in it. And in the Constable's Tower in Alnwick Castle there is a geometric window of bold design. Some of the picturesque half-timbered houses in Cheshire have the tracery of this period in their windows.

Gradually the outline of the arch changed from a curve made of two

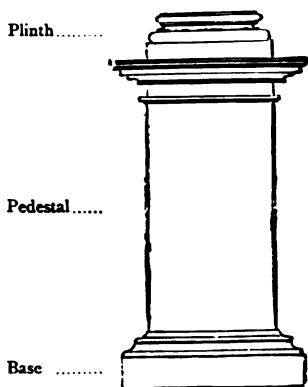
intersecting lines, to a shouldered form obtained by the use of four centres, and thence called a Four-centred Arch. And this flattening of outline was followed out generally. The pitch of roofs was lowered: instead of the open timbers, full of carved panelling upheld by angels with outspread wings, a close and flatter surface was divided into compartments by the intersection of its framework. Where stone vaulting was employed, it was made to depend, instead of ascend, to central bosses with a lace-like ornamentation outspread like fans. The roof of the chapel of Henry VII. in Westminster Abbey is one of the best specimens of this fanlike groining. Windows were greatly increased in dimensions, both in height and width. To effect this many mullions were used, with transoms to strengthen them. These wide window-heads were filled with tracery, no longer geometric or flamboyant, but formed of perpendicular lines like miniature mullions. The amount of ornamentation was doubled and trebled; the sumptuous doorways, the labels over them, all corbels, all gurgoyles, and finials, were intricately carved. There was a taste for wondrous creatures in these carvings which found vent in suitable places in the oddest, ugliest forms. Rain was conveyed from roofs, for example, through the mouths of laughing, leering, toad-like or beast-like heads. Melrose Abbey Church has many of these grotesque carvings—indeed, few of the edifices of this Perpendicular period are without them.

In the reign of Queen Elizabeth the first indication of a return to classic models made its appearance, in the adoption, curiously, not of the old sweeping outlines, but of inconsiderable details, such as a pilaster here and there, or a touch or a turn of classic feeling. The result was a new style rather than a revival. Lord Burleigh's house at Stamford is a grand example of this *Elizabethan* style. It became the fashion, too, in her day, out of compliment to her, to make the plan of a gentleman's mansion resemble the letter **E**; and few of her lieges made an addition to their houses, or inserted a new feature, without carving upon it *Vive la Royne*, or her initials, with the date.

A still further departure from Pointed architecture took place under her successor, James I., without, however, resulting in the adoption of mock Greek and Roman temples for churches and dwelling-houses. Squared jambs and lintels, and horizontal and perpendicular lines generally, were the leading differences of this *Jacobean* period.

It was in the days of the Stuarts that the classic revival was accomplished. The great Cinque-cento architects and artists of Southern Europe, who had set the seal of their acquiescence upon it, were all departed to the mercy of God, to use a wording of the old tombstones, before Inigo Jones began to dream about building a new palace in Whitehall after the classic manner, as revived in Italy. Henceforth classic precedents ruled the architectural world, and when the Great Fire left so much of old London to be replaced, including the venerable cathedral of St. Paul's, there appears to have been no question as to the greater fitness of any other style. Up rose on all sides edifices that

the old Romans, who built the old walls, roads, stations, and cities we have mentioned, would have approved. Fifty classic churches, modernized with spires and other necessities, arose under Sir Christopher Wren's supervision in London, and upon the site of St. Paul's was built the fane we now see. Noblemen abandoned their old castles to ruin, and placed mansions in the new style in their parks. Elegant edifices they were considered, with their centres and two wings, compared with the many gables, oriels, dormers, cunning projections, unexpected recesses of the old houses that were still sunning themselves on their broad terraces in many a pleasant spot in most counties. They had their day, and then came the Prince of Orange, Queen Anne, and the Hanoverian succession, with further change than the mere introduction of Dutch gardening. Marlborough House is an example of the work



of these times, executed in brick and stone. There are no columns, only squared window-openings, with stone quoins to break the monotony of the red brickwork; and yet there is content for the eye in the proportions and effect.

Then came Horace Walpole's romance, "The Castle of Otranto," and the radiance it cast upon Gothic architecture in his own mind and upon others; and the attempt he made at Strawberry Hill to revive some of its features. Every county soon had examples of the new taste, some larger, some smaller; generally, however, only in high places at first, but eventually in large numbers. As all masons had been endeavouring to imitate the smoothness of marble in the masonry of their classic buildings, and did not at first alter their manner of execution, the earliest works in the revived style presented a very different appearance to the buildings erected in the days of the Tudors. They were too smooth, bare, and stiff-looking. Closer study of old details, how-

ever, soon disclosed the error. The same scrutiny revealed the fact that earlier buildings than those imitated by Walpole were even still more worthy of imitation, and architects gradually made out that the glory of all English architecture was that common to the days of the greatest of the Plantagenets, as I have said.

After reaching a wonderful perfection of accuracy in reproducing all parts and details of either of the three periods of the Pointed style, taste is now seeking for something fresh, and veering towards a revival of the manner of building in use in the reign of Queen Anne.

This is the outline of the story of the architecture of our own country. To fill in all the details is a much longer task. When it is accomplished, there remains the study of the architecture of other countries. The churches and town halls of the quaint Belgian towns; the French cathedrals and *châteaux*; the beautiful palaces rising out of the canals of Venice, whose *faciade* Giorgione and Titian did not disdain to decorate with frescoes; the white monasteries, with their Saracenic cloisters, bleaching on the Spanish hill-sides; the *châteaux* and shingle-spined churches in Swiss villages and towns; the classic colonnades, *loggie*, and *piazas* of Rome; the marble ruins of Greece; the shining domes of Constantinople; the pagodas of China; and the slant-faced temples and tombs of the Egyptians standing in the sand, listening, as it were, to the mysterious Nile murmuring to the sacred lotus — are all as different from each other as Queen Eleanor and Queen Elizabeth; but equally delightful to know and pleasant to remember.





DANCING.

DANCING, as an amusement or entertainment, is of very early origin ; but it seemed more an exhibition connected with tumbling, at first, than a recreation for ladies and gentlemen. In Strutt's "Sports and Pastimes," he gives an account of a variety of dances which were performed before kings and queens ; but of the domestic dances entered into by ladies and gentlemen for their own amusement, the "Carole," as it was called, is, I think, the earliest. It consisted chiefly of ladies and gentlemen holding alternately each other's hands and dancing in a circle. This mode of dancing became so general that the word "carole" was used as a name for a dance. An illustration from an old French MS. shows a party dancing this carole, and it appears much like the "Grande Ronde" at the beginning of the last figure of our quadrilles.

It may, perhaps, appear strange to class dancing amongst Home Studies ; but, as it should be every girl's aim to be graceful—grace forming so essential an element in the manner of a lady—dancing must take a somewhat prominent part in her education.

Both in manners and conversation we have altered wonderfully since the times of powder and hoop ; and it is curious to note how very much the dancing keeps pace with the fashions. How would the wild "Deux Temps" waltz or rapid galop suit with the bag-wig and sword, the large bell hoop, and powdered hair ? Then the graceful "Minuet de

la Cour" was the rage; a period later, when the hoop was dismissed and the powder brushed from the hair, steps were taught and the Valse introduced, which fell into such condemnation—awaking the muse of one of our great English poets, who, in the letter which precedes the lines (supposed to be written by a *paterfamilias*), says, in the description of the dance, "they walked about for a minute or two, and then at it again like two cockchaffers spitted on the same bodkin!" But, in spite of all opposition and ridicule, the Waltz held its sway, and was a graceful and elegant dance in spite of the above ludicrous description. The Quadrilles were danced with "Chassez croisez," "Balancez," and "Pas de Basque,"—names scarcely known to this generation; and greatly would our young ladies be astonished to see the dress held up by two fingers and the head turned gracefully from side to side, accompanying the elaborate steps of the same figures which are now lounged through without any attempt at dancing—seemingly a mere excuse for a chat with an agreeable partner; and yet, with a curious inconsistency, the same couples will, at the sound of the waltz-tune or galop, rush into a rapid whirl, stopping giddy and panting from the unwonted exertion.

Various, too, are the steps of the waltz. There is the "Deux Temps," and the "Trois Temps," &c., so that when several couples are standing up, the varied styles in which the waltz is danced interferes greatly with the "poetry of motion," which dancing was once called, and which if properly performed, is by no means a misnomer. The polka, too, has come again into fashion.

There is no doubt of the usefulness of this accomplishment. It promotes health and growth in the child, and adds grace and finish to the manner and actions of the girl. It is so expressive, too, of the light-heartedness and joy which should be the accompaniment of youth, that I heartily echo the words expressed by a French curé, in a pretty little *vaudeville*,

"Danscz, mais soyez bonnes filles, et le bon Dieu te benira."

The Russian Waltz is an exceedingly pretty variation of ours; but I doubt if it will become general here on account of the figure being more remarkable than suits our English taste.

When the Polka was first introduced, it had many pretty steps and figures; but it soon fell into the mere going round and round, and its short quick step, being by some doctors considered injurious, it gradually disappeared from our ball-rooms, though it is now revived.

Some pretty new square dances have been tried, but have failed, I think, to become popular; so that on the little fascinating gold and white programmes, with the little pencil attached, we read only Quadrilles, Mazurkas, Waltzes, Galops, and Polkas.

A very capital dance for a young party is a kind of country dance, called "Hunt the Hare." The partners are arranged as for an ordinary country dance. The top couple start *outside* the dancers, one on one side

and one the other. The object is for the gentleman to catch the lady dancing in time to the tune all the while. The lady may pass through the couples, but the gentleman only up and down outside. When he has succeeded in catching his partner, they dance down the middle and back again, taking the place at the bottom, and the next couple proceed in the same manner.

Sir Roger de Coverley, and the old country dances, are also really good and healthy dances, and are so admirably calculated for those pleasant meetings in country houses at Christmas-time, when the servants and children share in the general hilarity.

Strongly, therefore, do I recommend the cultivation of this healthful and graceful amusement, believing how perfectly compatible it is with the good curé's injunction, though many austere and rigidly righteous persons might feel disposed to condemn it. Evil may be made out of anything, however good and innocent in itself ; but it would seem to me as cruel to stop the young feet from dancing to the music of their happy hearts, as to endeavour to stay the singing of the birds in the trees. Active pleasures are the most enjoyable to youth. With age comes the desire for repose ; and only, to encourage and countenance the young in this amusement, should those join in it who have past the heyday of youth ; but let the young ones dance, making their limbs supple and graceful—yet with that moderation with which all things should be done. Let not the dance be too long continued or too frequently indulged in, so that late hours and over-fatigue may not render a naturally healthful amusement a serious evil.



CONVERSATION.



OR lack of knowing exactly under what head to place this, I put it amongst the Home Studies ; for surely the study to be agreeable is an important one in every woman's education, and a good talker is only to be equalled by a good listener.

There is one rule of conversation which should be thoroughly impressed on the mind, which is to remember there are two persons of whom you should never suffer yourself to speak—one is *yourself*, and the other your *enemy*. The reason is evident : you run into two dangers—egotism and injustice.

Women are too justly accused of a love of scandal, and in a group of ladies collected together for a "chat," it too often happens that severe, and sometimes scarcely true, remarks on the conduct or motive of their neighbours form the staple of their conversation. The time passed in the drawing-room after dinner, before the gentlemen "join the ladies," is generally occupied by conversation on servants and babies, or the more reprehensible animadversions I have just alluded to. Neither of these subjects is either very entertaining or very instructive. The difficulty of Willie's teething and the delinquencies of the servants are serious subjects to the mother and mistress, no doubt, but are best left at home with the morning dress. They should not form a part of the evening toilet. The topics of the day, the new books, amusing anecdotes, pretty work, and graceful feminine occupations should form the staple of conversation. They are subjects free from danger to that "unruly member" which requires such constant restraint.

From a mind well stored with good reading, good words are almost sure to emanate, as from a pure spring flows the bright sparkling water ; and more attractive than beauty or wealth or position is the pleasant intelligent companion whose clever and original remarks will be full of refreshment to the tired man of business on his return home, or still more to the unoccupied one, who, from his ride in the Park or afternoon lounge at his club, will know that at home a bright welcome awaits him from one whose pleasant "talk" will refresh and amuse him, and render the evenings at home as agreeable, if not more so, than those passed in society.

Having fully impressed yourselves with the first rule I have laid down respecting the two subjects of conversation to be avoided, I would suggest that you should remember never to talk too fast or too loud, and as the words we say are heard and registered for and against us, let us beware of those "idle words" for which a heavy reckoning will be demanded. In a book of this kind it would be quite out of place to go

into the serious portion of this subject, but I would recommend to my young readers an admirable work by Goulbourn, called "The Idle Word," which will show them clearly what words will come under this denomination, and how to avoid them.

Many mothers and those who have the care of the young are apt, in my opinion, to restrain them too strictly from conversation during meals. It is better to make a rule that they should speak only when spoken to, and then continually address them on subjects suited to their comprehension, encouraging them to give their own ideas of things that are daily occurring, explaining passing events, and giving an interest in what is taking place in the world around them; questioning them on the books they have read; and, in short, drawing out their minds, so that conversation will be no effort to them when they go out in society, and that painful *mauvaise honte*, which makes a girl afraid to hear the sound of her own voice, will be effectually avoided.

I heard once of a gentleman entirely foiled by a young lady to whom he had been trying to make himself agreeable, but whose power of conversation had certainly not been cultivated; for on his repeating a sentence to which she had made no reply, and which, of course, he presumed she had not heard, she merely vouchsafed the answer, in a grave monotone, "So you said before." Signally defeated in his amiable efforts, he retired, and gave himself no further trouble to entertain this most reticent young lady.

One final piece of advice I would give before I close this subject. Of late years a very lax style of conversation has prevailed, caught from brothers and young men friends, which is greatly to be condemned: I mean what is called "slang"—foolish, misapplied words, which are entirely destroying our native language, and for which we really need a new dictionary.

"Awfully" (excessively) pretty, merry, or agreeable.

"Stunning," a pretty bonnet or dress, a well-executed picture, or theatrical performance.

"Waxy," to be angry or irritable, &c.

"Cheeky," impertinent, bold.

Coins, too, have no longer their original names, and pretty rosy lips talk about giving the cabman a "bob."

Shades of Johnson and Walker! arise and defend the poor ill-used English language. Better was the stilted, verbose style of the days gone by than this slovenly utterance of a language which is quite as full of beauty as the much-venerated Italian, when the words are well spoken and well chosen; for though probably less easy to set to music or weave into verse, there are pieces of prose writing in English that cannot be excelled.

Will not our young ladies stand up for their own mother tongue, and, by speaking it in its purity, redeem its lost character?

INDOOR OCCUPATIONS.



WILD FLOWERS OR FLORAL JOURNALS.



VERY interesting occupation, and one which has been a source of great pleasure to myself, is that of preserving wild flowers ; either to gather and dry them, and place them in a book according to the month in which they bloom, with their English and botanical names written underneath, or to form a kind of Floral Journal by gathering a few flowers wherever you go, either wild or cultivated, drying and placing them in a book—grouped like bouquets, with the place and date where they were gathered written beneath. This makes a very pretty drawing-room book, and brings back to its owner many happy memories of pleasant ramblings in woods and lanes, or sunny gardens, walks and talks with dear friends and companions in those days which seem like resting-places on our pilgrimage through this world, and which we are glad to remember in the busy round of daily occupation.

time when these, Nature's most beautiful gifts, can be cultivated more or less in all seasons; and should any special flowers possess some interest beyond their own, to dry and preserve them as I have suggested occupies but little time, and fully answers the object.

COLLECTIONS

of various kinds are amusing occupations; amongst them,

STAMPS.

These are a collection more adapted, perhaps, to a boy's taste, yet quite admissible as a young lady's hobby. Books now can be bought on purpose for them, with places for the stamps arranged in alphabetical order. A very full description of the method of collecting them, and of the intellectual advantages to be gained by the pursuit, may be found in Routledge's "Every Boy's Book." The writer states that it has now become a science, and gives to what we were wont to consider only a schoolboy amusement the grave and classical name of *Philately*. It is from the French word *philatelie*, which was given to this pastime in substitution for the name *Timbromania*, which was objected to, the collectors not considering so intellectual a pursuit should be deemed a mania. I have no doubt it may have its use in increasing a knowledge of geography, and is to be recommended for that, as well as for the use of all collections, a preventative of that idleness which is "the root of all evil."

BUTTERFLIES.

These, though more often seen amongst collections made by boys, are equally available for girls.

With a net, butterflies can be caught in the bright summer days during an afternoon ramble; and if they are placed in a wide-mouthed bottle, with ammonia or crushed laurel-leaves, they will die quickly without injury to their exquisite colours. They may *then* be fastened with small pins on to sheets of cork, which can be purchased for the purpose. Merely to take these beautiful creatures from their brief bright life, and do no more with them than keep them in a box, would be altogether an unworthy occupation for an intelligent mind. Collections such as these should answer the grand aim of acquiring an enlarged and ennobling knowledge of the wonders of creation—of the care over the smallest insect life, and of the miracle of its existence. A full and most interesting account of butterfly life is to be found in Coleman's "British Butterflies," with full instructions to the collector, published by Messrs. Routledge and Sons, a perusal of which will amply repay any one. It is so agreeably written, and tells such wonders of this beautiful insect, which must add greatly to our interest and admiration as it flutters before us in our summer rambles, or, poised on a leaf with its wings outspread in the sunshine, looks like some gorgeous blossom.

As Mr. Coleman tells us, "The butterfly gives an earnest of a better world, not vaguely and generally, as does every thing of beauty, but with clearest aim and purpose: in its own progressive stages of caterpillar, chrysalis, and perfect insect, it is an emblem of the human soul's progress through earthly life and death to heavenly life."

Even sin is typified in this wondrous insect life; for the ichneumon's eggs, harboured during the caterpillar stage, will bring forth a tribe of black horrid flies, as an indulged sin fills the human soul with evil spirits, which mar its beauty and purity, and deprive it of that glorious change imaged in the transformation of the dull chrysalis into the winged and beautiful being, fit emblem of the trammelled spirit's release from its earthly bondage. The plate here given shows some of the beautiful specimens of this exquisite creation. A list of their names will be found in Coleman's book.

AUTOGRAPHS

are very interesting, and if you arrange them in the book carefully and tastefully, it adds much to the interest. I have seen one book beautifully done: artists, authors, actors, poets, composers, statesmen, all having portions of the book allotted to them, with an illuminated title-page to each, beautifully done by the collector. An appropriate quotation might be added, descriptive of the especial characteristic of the writers. Photographs and autographs might be put together, the portrait, and signature beneath, of eminent persons making it very interesting.



PHOTOGRAPHS

arranged in designs are very pretty, and much amusement may be gathered by placing them in a book in the following manner: for instance, an expanded fan may be drawn, and the vignettes placed on it as in the engraving above.

A folding screen with the portraits grouped on the sides; a room, the pictures on the walls formed by the photographs; an opera-box, in

which the figures seated in it must be drawn, and the faces be formed by the portraits carefully cut out and stuck on; a group of flowers, from amongst the petals of which faces peep forth; a Cupid holding a mirror in which the face seems reflected; in short, any kind of design almost will do, and these few suggestions may give rise to many other ideas, for ingenious young ladies who can use their pencil and brush. It is well to remind you that on the folds of the screen, which are in perspective, the faces must not be placed—only on the flat sides, thus—



CRESTS.

These make a very bright, pretty book, especially if they be arranged in designs in the same manner as the photographs; but neither of these two last collections seem to me so interesting as the following, the account of which has been kindly sent me by the originator:

COLLECTION OF PICTURES OF CHURCHES.

There are two ways in which a collection of pictures of churches may be arranged—Architecturally or Ecclesiastically. In the first case, all the engravings, &c., would be divided into different Periods, but this would be a much more difficult and laborious plan than the one I have adopted in my collection. I have arranged the pictures ecclesiastically, dividing them first into the two Provinces of Canterbury and York, and then into Dioceses, which are again subdivided into Arch-deaconries, and of course the division might be still further extended to Rural Deaneries. The size of my books is seventeen inches by thirteen and a half inches, and they consist of nine volumes, the larger dioceses, as Winchester and York, having one small one, as Salisbury or Chichester, in the same volume; and the more moderate-sized, such as Bath and Wells and Bristol, being put together, three, or perhaps four, in a volume.

An entire collection of all the churches in England and Wales is

perhaps an impossible thing to obtain in the life of any one person, so many small country churches are neither engraved nor photographed, so that the collector is obliged to depend on sketches in pencil or colour, or what, for a collection of this sort, is far better, pen-and-ink etchings. Of all the old churches with historical or other ancient associations a short account should be written on the opposite page, which can be, of course, rendered more interesting by being illustrated with any small drawings or engravings of the different points in the church. Many of these may be obtained from a small quarterly publication called the "Church Builder."

In my collection I have illuminated the title-pages of each book, and also the pages dividing the several dioceses in the volume. I have admitted no Ruins, as that would increase the number of pictures too much; but a separate volume for ruined cathedrals, churches, and abbeys, as well as one for Ireland and Scotland, would form a very great addition to the collection.



COLOURING PRINTS.

This may be thought a very childish amusement, but it may be brought to great perfection, so as to make the printed work like real paintings, and would be highly prized in cottage homes.

On the bare white walls a few bright pictures are a great improvement, and though in these wonderful days very excellent prints may be bought both plain and coloured, the present is always more valued which has given some trouble to the donor. "She done it *herself* for me" will probably be the grateful though ungrammatical remark with which the picture will be displayed which has been painted specially for its proud possessor.

The colour requires to be laid on very thickly, and when it is all

thoroughly dry, a wash of thin gum laid over it with a clean camel's-hair brush. Pictures from the "Graphic" and "Illustrated News" do capitally for this purpose, the print requiring to be on good paper to prevent the colours running. A mezzotint engraving is, I believe, really the best to colour, because the etching of the line engraving will show more or less through the colour.

There is a much more elaborate mode of colouring prints which really renders it difficult to know them from oil paintings. The prints in this method are wetted and stretched on a frame, then prepared on the *back* with several coats of varnish, and one coat on the front; when that is dry, two coats of white paint must be placed on the back; the colours must be thinned with equal parts of drying-oil and mastic, and varnished with the latter material when complete. But as all this brings a strain on the pocket-money, the more simple and inexpensive mode I first recommended may suit the larger number of my readers, and less risk will be run of that fatal exclamation too often rung in the ears of the "young ones," "Oh, what a mess you are making!" or from some uncompromising brother, "What a nuisance you are with your horrid varnish; do take it out of the room!"

BAND AND NAIL WORK.

This kind of ornamentation has been lately revived, thin strips of iron, brass, copper, etc., and nails with heads of various sizes being used for the purpose, the tools required are a hammer, a sharp piercer of steel in a wooden handle, a well-tempered gimlet and scissors expressly made for cutting sheet metal. After the box, chest, or casket to be ornamented has been selected, the woodwork is either stained or covered with leather, plush, velvet, sail-cloth, or any other suitable material. The design to be carried out with metal bands and nails is either transferred direct to the surface, or to a sheet of paper which is tightly stretched over the covering. Then the metal bands are cut into the required shape, and the necessary holes pierced or drilled with a gimlet. It is also advisable to mark all the nail holes with the piercer sufficiently deep to ease the work of the hammer, and to prevent the nail heads from being flattened. Through these holes the nails are driven into the underlying woodwork in order to fix the metal bands. A variety of nails with differently shaped heads, such as are used by upholsterers, can be bought from any iron or brassmonger, and if the cutting of the sheet metal be found too difficult, it can be done by a professional tin-worker. The nails ought to be just long enough not to appear with their points on the reverse side of the wood. Very handsome chests and caskets may be produced in this work.





ORNAMENTAL JARS.

Common salt jars may be made extremely pretty and come in usefully in summer-time to hold our beuroom flowers, at any rate. They should first be thoroughly washed and then painted black (*oil paint* must be used for this), a coat of varnish must next be given which will render the surface smooth and shiny. When quite dry some easily drawn and bright-coloured flowers should be painted on one side, or round the jar. Yellow or pink flowers are effective.

EFFECTIVE LAMP SHADES.

Cut some thin cardboard the shape and size required, that is, cut a certain number of pieces coming to almost a point at one end, and increasing to four or five inches at the other. Then gather and dry either ferns or flowers, and gum them upon the cardboard, taking care to preserve their form distinctly. Over this place some glazed calico, finishing each section neatly by itself, then when each is dry and securely fastened, all the sections should be connected together by a strip of the glazed calico, the required length and width, being gummed at the back, and then joined together so as to form a circle to go over the lamp. To complete the shade some pretty lace or light fringe may be sewn round the edge.

ILLUMINATION.



It is quite true that in the art of Illuminating, as in many other things, "Exercise bringeth man to perfection;" but as this end cannot always be attained without some previous knowledge of the thing to be practised, a few simple remarks may be useful to those who want to know how to begin.

As a general rule it may be assumed that those who love nature most will be the best illuminators; for in it one sees the most perfect type of *colour* in its purity and arrangement, and *form* in its greatest grace and luxuriance: the former all harmony, and the latter all method.

These things are essential to illumination, and then if we add patience, cleanliness, and earnestness of purpose, and if we honestly exercise all these, we can hardly fail to excel in the art.

In order to console those who have not access to such things, it may be remarked that a box of illuminating colours is a most unnecessary luxury. Of course, it is not to be despised if it is to be had; but it is certain that ordinary water-colours will produce equally good results, and a box which any one might use for sketching a landscape will probably contain almost all that is needed for a page of illumination.

The following colours, &c., are really necessary, and the suggestions at the side will soon be found advantageous. Our list begins with the three primary colours. For the red we put

Vermilion.	To be used pure.
Cobalt (blue).	To be mixed always with white.
Yellow chrome.	Or cadmium, or even gamboge, if a little vermilion is added to it.
Lamp-black.	Which is improved by the addition of indigo, if at hand.
Crimson lake.	This should never be used pure, and is only needed to form purple, by the mixture of it with blue.
Emerald green.	Here, too, we must add blue to the paint, which would otherwise be too glaring.
Bottle or tin of Chinese white.	If in bottle, this should be kept covered with water or eau de Cologne, otherwise it will dry up.
Shell of gold.	For rare use. To economize it and make it look richer, a layer of vermilion may be put thinly on the paper wherever the gold is to lie.
Bottle of gold liquid paint.	This may be added, to help a beginner, and used with gum and a brush; but, as it soon tarnishes, it is not worth wasting time or labour on it.
A burnisher.	For which a dog's, or any smooth ivory tooth will do, though an agate is best, if it is near.
A few very small steel pens.	For putting a black line round colours.
India-rubber.	To be used as little as possible, for it smears the colours and makes the paper rough.
Pencils and four or five fine small brushes.	The clearer, cleaner, and purer the colours are kept the better; therefore it is a good thing to keep one brush for each colour.

To begin work, I should choose a poem or extract which particularly pleased or soothed me, and having calculated the amount of space to be left for the words, I should draw two lines lightly, with a soft, fine pencil, at each side and at the top and bottom of the page, as a boundary to work; for few things look so badly as a crooked, ill-balanced border. The lines must be very straight, and if in a book, the border should be half as thick at the inner and upper as at the outer and lower sides.

Take some flowers and leaves, or berries and leaves, sketch them carefully within the lines: never allow the characteristics of each to be lost; that is, if a leaf has five lobes, do not put fewer on any pretence. Then if you want a ground, put it on *first*, either in mass with gold paint, or in tiny dots of vermilion or shell gold. If the latter, wait til

it is dry, and then brighten it with the burnisher before you proceed to colour.

Put on the colours as broadly and simply as possible, avoid shadings, and never throw an imaginary shadow. Put on white paint as veins to leaves, lines on stems, spots, &c., in order to lighten it, and then edge *all* with a fine pen-line in black paint.

After this, insert your words in clear old English type, beginning with a large capital, which should have been drawn with the border, and must harmonize with it.

A little practice will soon lead one on to group colours and distribute them in masses, without too much regularity, and yet compactly; and the kind of illuminating which has been described, though apparently of the natural and least effective kind, will help the eye and the hand to conventionalize the forms into those graceful borders and flowing lines which, having needed most thought, are the surest to give most pleasure.

WOOD ENGRAVING.



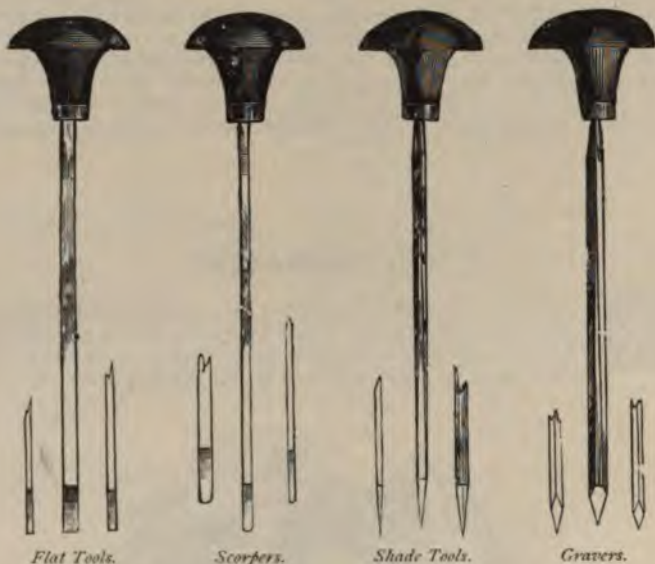
ANOTHER way in which girls can make a knowledge of drawing really profitable, is by Wood Engraving, either in designing and drawing on the block or by cutting it upon the wood. A few practical hints may not be out of place here.



Mode of Engraving.

This art is indeed not a difficult one, and may easily be acquired. Begin with the settled determination that you will succeed, and with steady practice, say a quarter of an hour daily—not leaving it altogether for a day or two, and the following day working for a longer time to make up—success is almost certain. It is the steady, regular practice, one day after another, that soon brings its reward in the progress made.

The first thing to be considered is the *Block*. The best is box-wood, which is the hardest grown, and the least liable to warp. It should be of a clear yellow colour throughout—not tinted red or white, or having black specks; for upon being worked, in the latter especially, it is very apt to chip or suck up the ink in the coloured parts, and consequently not print evenly. Wood is a very expensive item in this work, for box seldom grows to any size, pieces of five or six inches in diameter being the largest that can be obtained. If larger is needed it has to be joined.



For beginners, as they generally spoil a great deal at first, and require much practice, it is as well to get the cuttings, as they are called, which are the pieces cut off the larger blocks to make them square, and are much cheaper, being sold at sixpence the pound, and answer every purpose; but when doing anything for engraving, the block should be always type thickness, so as to make it fit into the letterpress.

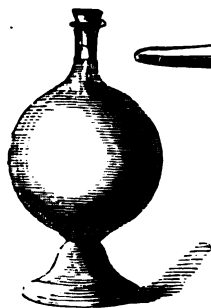
It is procured ready polished; but, before using, it has to be rubbed well all over with Chinese white applied with the finger; otherwise it will not take the pencil-marks.

From the wood we go on to the *Tools*.

There are only four kinds essentially necessary—viz., Gravers, Tint-Tools, Gouges or Scorpers, and Chisels, each kind having its various

sizes. The Graver is used for making very fine lines, so as to form a termination or boundary to a series of lines running in another direction; Tinters are chiefly used to cut parallel lines forming an even and uniform tint, such as is usually seen in the representation of a clear sky or background; Scorpers, for cutting out large parts intended to be left white.

A very important thing to learn thoroughly is how to grind the tools, which always has to be done by the artist himself, and on a Turkey stone. When using, be always very careful never to lay the tools crossways one over the other, for they are very apt to get their edges chipped, and when ground up to the chip, the tool becomes perfectly useless; therefore the best way to preserve them is when using always to lay them down parallel on a piece of green baize, and always put them away with



Globe.



Burnisher.



Sandbag.

their points stuck into corks. These may seem little things, but a great deal of time and patience is often lost by not attending to them; so it is well to make a habit of such details.

Having considered the block and the tools, the next thing to be learnt is how to hold them. The handle of the tool should be placed in the palm of the hand, and, as a check upon the force that can be exerted by the palm, the thumb is rested against the edge of the block when the cuts are small enough to allow the graver when thus guided to reach the whole; but when otherwise, the thumb should rest upon the surface of the block, and still form a stay to the blade and a check in case it slips.

In order to acquire steadiness of hand, the first thing to be well practised is the cutting of tints—*i.e.*, parallel lines of various thicknesses, distances, and gradations; then we proceed to waved lines, but great care should be taken to get facility in each of these before going further.

After this comes curved lines, which are very important, as they denote the particular form of the object they are intended to represent

The proper disposition of lines not only expresses the form required, but will also produce more colour if all the curves come nearer to each other at the edge. For instance, taking a leg as an example, it should be done as a succession of lines, each following the direction of the other, and the light in the middle, to express a prominence, be lowered out. Then again, to show rotundity—as in the case of a column—the lines should be cut farther apart to produce light, and closer and thicker to get rotundity and shadow.

A great deal with regard to the direction of lines is left to the engraver, and rules can scarcely be given, for often the shadows are put on the block as washes of Indian ink simply painted, and then he has to exercise his ingenuity as to the best way to lay them in. Clear blue sky, river, background, &c., are always best represented by simple parallel lines, for if cross lines, or hatches as it is technically termed, be introduced, it gives the effect of roughness. The latter style of lines, however, are very useful in some parts, as deep shadow or foreground.

In forming the outline, it is generally done by a delicate cut, and makes a sort of boundary for the other lines to go to; and as to the high lights, they are those parts entirely cut away by the scorer.

Such are the elementaries of Wood Engraving. If combined with a knowledge of drawing, especially of the figure, it can be made extremely useful, considering the number of periodicals and other illustrated works that are constantly increasing, and in the production of which women are now honourably vieing with men.

It is an employment that can easily be carried on at their own homes, and it is in such work as this that women may use their efforts as well as men, and not be always obliged, if called upon to gain their own livelihood, to go to that over-stocked market of governesses and teachers; for it is only when women try to cope with men in labours that essentially belong to men, that they are worsted in the struggle.

WOOD CARVING.



WOOD Carving and Fretwork have of late years become fashionable and highly popular employments for ladies, and are among the most useful and elegant of their occupations. No arts that they can follow are more capable of development, or are better adapted for the display of taste and skill, and none are better fitted for the adornment of a "home of taste," than they are. Carving on wood can be brought into use for every conceivable purpose, and, when tastefully designed and skilfully executed, gives a grace and a beauty to every room and to every suitable spot where it is introduced.

It is well, therefore, to cultivate and extend so pleasing and so truly useful an art.

The objects on which a lady may exercise her taste and skill in carving are endless, and to a mind imbued with artistic feeling there is no limit to variety of design for each article she may determine on producing. Picture and mirror-frames, and frames and stands for *cartes de visite*, are among the more general, simple, and pleasing objects to produce; and these may be made in every conceivable style, and of more or less ornate a character. Few objects so well repay the amateur's labour as frames, whether for water-colour drawings, chromos, or other prints, photographs, or needlework; and these are things wanted not only in every house, but in every room of the house. We recommend, therefore, our fair friends to make their early essays in the art of carving in this direction.

Another remarkably pretty and effective class of objects on which their skill may be profitably expended is brackets. These are capable of being made in great variety, and whether characterized in their design by heads or foliage, arabesque or flowers, armorial bearings or birds and animals, form pretty and useful ornaments for the drawing-room or boudoir. Other small articles are watch-stands, key-cabinets, book-rests, card-trays, spill-cases, match-racks, fern-stands, prayer-book-cabinets, book-covers, and other things which will suggest themselves to the mind as the carver proceeds with her work.

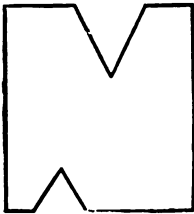
More imposing articles for the more advanced practitioner are panels for various purposes: foot and fender-stools, ottomans, chair-backs, reading-stools, sideboards and chiffoniers, cabinets, and even chimney-pieces. These require, however, more elaborate design and a bolder style of execution than should be attempted by the beginner.

Another excellent series of articles, and one which will commend itself to lady amateurs, is church furniture. Offertory-plates and boxes, alms-dishes, alms-boxes, footstools, lecterns, pulpit-panels, and a score of other things will suggest themselves to the mind, and one and all become very appropriate and pleasing objects on which to expend taste and skill, and will form elegant and useful objects for presentation.

The choice of wood on which to exercise the art must, as a general rule, be left to the student, and will in great measure depend on the object intended to be produced. English oak and walnut are two of the best woods to use; but these, or whatever other kinds are chosen, should be selected as straight in the grain as may be. For many purposes lime wood is an admirable material, and will be found easy and pleasant to carve. Beech may also be used with advantage, as occasionally also may pine. Whatever the wood is, however, care should be taken in its selection, not only as to its grain and colour, but as to its being *well seasoned*. Without this latter quality the work of the carver will run a serious risk of being spoiled by warping and other ills to which green wood is heir. Of course it is needless to say to the lady carver that she will find it necessary to get the wood, for whatever article she

may design to produce, prepared for her by a competent workman—a skilled carpenter or cabinet-maker.

The tools required are the following: A bench or table, strongly and firmly made, to work upon (this, however, is not essential, as, if a nicely-planed piece of board, an inch or inch and a half thick, and two or three feet long or square, be procured, it can be laid upon any table without injury, and the work proceed quite as well); a thumbscrew or holdfast, to screw down the work to the table; a small joiner's mallet, a number of chisels, gouges, and V tools of various sizes, some straight and others curved (these should be fixed in six or eight-sided handles, to prevent rolling off the table when laid down); a number of punches of various patterns, which may be made out of short lengths of iron rod, filed at the end into the required form (these are wanted for diapering and other purposes); a pricker, steel point or stiletto, a flat oilstone fitted in wood, and a smaller loose one to sharpen the inside of the gouges with.



If the amateur wishes to join and make up her own frames when she has carved the sides, a small back-saw and a mortise-board (for cutting the angles correctly) will be needed. The joints are easily made by glueing, and then, when dry, driving in a fine tack or "sprig" to each—care being taken that the angles are cut accurately, and the surface made clean and even.

The tools should be selected with great care, so as to insure their good quality, as inferior tools soon lose their edge and never work well. They may be selected at any respectable tool-shop; but the best plan is for the lady to order a set, which only cost a few shillings, from Messrs. Bemrose and Sons, of Derby, and 9 Paternoster Buildings, London, who have specially prepared them for the purpose, and whose manuals of wood carving, fret carving, and marqueterie, &c., are of the utmost value to the carver.

Having got her workboard and tools in readiness, and her wood prepared for whatever object she has determined upon, and having selected the design she purposes to work out, the carver will find it best to proceed in the following manner: First, she should carefully draw the pattern she has determined on upon a piece of paper of the exact size of the panel or other object she is about to carve. This can be drawn in pencil outline on writing-paper or tissue-paper, or can be traced upon ordinary tracing paper from any existing design. The paper can then be attached to the wood in any manner that suggests itself, and the design *pricked* through the paper on to the wood with the point of the stiletto. This done, the paper must be removed, and the outline should then be pencilled from puncture to puncture, so as to complete it for working.

In many cases, however, in mouldings, borders, &c., for instance, it

will be best to draw the design with pencil direct on to the wood itself, without the intervention of paper. In all cases the outline should be clear, distinct, and perfect, so that there may be no error in cutting. Extreme care should also be taken that, in geometrical or interlaced patterns, or in any designs where one part of the pattern crosses or overlaps the other, the crossing should be distinctly marked. If this be not particularly attended to, endless confusion and mortification will be the inevitable result. In some classes of design, where a repetition of the same form occurs, it will be found useful to cut out the single pattern in cardboard or tin, and laying it on the wood, pass the pencil around it, and so repeat wherever required.

In other cases the pattern, when drawn upon paper, may be attached to the wood, and traced through with a fine point, so as to indent or otherwise mark the surface.

If the object be intended to be executed in what is technically called "diaper carving"—that is, a species of carving in which the pattern, instead of being in relief, is simply incised or indented on to and left level with the surface—the method of procedure is very simple. The operator having got her workboard or table ready, will first screw it and the panel, say, which she is about to decorate, to the table. She can then proceed in either of two ways. First, she can take her V tool (or "parting tool," as it is sometimes called), and, holding it in a slanting direction with the right hand, while the left presses upon it to prevent its slipping, cut the outline to the required depth. After a few trials the tool will be found to be very easily managed, and the flowing and graceful lines of arabesques or foliage cut with rapidity and ease. Or, second, she can take her chisels, gouges, &c., and, adapting them to the different parts of the pattern, gently press them into the wood perpendicularly.

By either of these means an indented or incised outline is produced. The groundwork can then be filled in in a variety of ways by using the different punches according to taste. The punch, of course, in every case, has to be held perpendicularly in the left hand, and struck smartly with the mallet or a small hammer with the right. This "punching," which produces the diapered background, gives a richness to the work, and throws up the design with good effect. For this kind of work it is best to have the wood French polished before tracing the pattern upon it. When the diapering is completed, all that is required is to rub the work with a little linseed oil, rubbing off the remains of the oil with soft flannel.

If it is intended that the object, whatever it is, shall be carved in relief, that is, that it shall literally be carved by cutting away the wood from all the lower parts, and leaving the pattern standing out in bold or other relief—the method is somewhat different. Having drawn the outline upon the wood, the operator, instead of using the V tool, or indenting with the pressure of the hand, as before described, must take the various chisels, gouges, &c., according to the lines of the pattern,

and holding whichever she is using perpendicularly in her left hand, give it a sharp stroke with the mallet with her right. Having thus cut in the outline to the required depth, she will proceed to cut away or scoop out all the parts that are intended to be sunk, with such gouges and chisels as may seem most convenient; using, when necessary, the mallet to promote the work. This done, the raised parts can be cut, grooved, rounded, and finished off according to taste or the requirements of the general design. When all is completed the work will require staining, to remove any unevenness of colour that may have been produced in the operations of carving, &c. When this is done, the groundwork (or sunk parts) may, with good effect, be diapered by using the various patterns of punches, as before described. When quite completed, and the piece of furniture, frame, or other article, put together (which will be best done by a cabinet-maker or frame-maker), the whole should be varnished two or three times over with a quick-drying varnish of good quality. What is called "oak varnish" is good for this purpose.

Designs, more or less ornate, and varying from the more simple to those of elaborate character, and well suited to beginners, will be found in Bemrose's "Manual of Wood Carving," which we commend to our fair readers.

Considerable richness and additional beauty may be given to many carved articles by the judicious introduction of studs, bosses, and ornamental-headed nails—the latter often known as "hob nails," "club nails," and the like. They are now made of various patterns, purposely for introduction on carved furniture.

For "Fretwork" and "Perforated Carving"—the latter being simply fretwork finished up with carved surfaces—a different class of tools is requisite, but they are few, and, as before, very inexpensive. A "bow-saw" (or small "frame" or "buhl" saw) with a number—say a couple of dozen of additional saw-blades of various degrees of fineness; a drill; an awl, or pricker or two, and an additional holdfast, are about all that will be required for the beginner; for every house has a glue-kettle and any other little matters that may be wanted. As in carving, so in fretwork, any table will do for the purpose, but undoubtedly the work will be better and more easily accomplished with a proper work-bench and the new "improved saw-frame," invented and manufactured for the purpose. A square or oblong piece of smoothly-planed wood, about an inch thick and two feet long, with a wedge-shaped piece cut out at each end, but of different dimensions, will also be found necessary, as it can, with the holdfast, be attached to the workboard, and thus support the work while being cut with the saw: it has, of course, to be placed so that one of its open edges projects over the table, that the sawing may go on in the open wedge-shaped orifice.

The design having been traced or drawn on the wood, some holes should be drilled or bored, in each part of the design which is intended to be cut away. It is best, with the saw, to cut away the superfluous wood from the outside of the design first. For this purpose the wood,

with its outline design uppermost, must be placed on the board just described (technically called the "horse")—the part to be cut being placed over one of the wedge openings—the saw held perpendicularly in the right hand *beneath* the work, and the wood moved and guided in every required direction by the left hand.

When the outside is cut away, the operator will unscrew the top end of the saw-blade, pass the blade through one of the holes she has drilled, screw the blade up tight again, and proceed to saw out the pattern close to the outline, taking great care to keep the right hand *beneath* the work, and to hold the saw perfectly perpendicular. If this is not attended to the pattern will be broader on one side than the other, and be entirely spoiled by its unevenness. When one of the inner parts has thus been cut away, all that has to be done is to unscrew the saw, insert the blade in another of the holes, screw it up again, and so proceed till all is done. The work will then want here and there filing up, to remove any inequalities left by the saw, and should then be scoured with fine sand-paper; staining or varnishing, or both, then follow, or the work may be polished: as the latter, however, is not a very cleanly process for a lady, the work will be best handed over to a French polisher to finish.

CAMEOS.



MOST people admire these beautiful ornaments, and prize them highly when brought from Rome, valuing them as much because they come "from abroad" as for their own beauty and merit. But comparatively few people pause to consider *how* the work is done, or to ask why we need go so far for them, or whether there is indeed any reason why the work should not attain the same perfection in England.

We introduce the subject in this book, because the art of cutting Shell Cameos is one well suited to young ladies, and will fully reward them for the trouble of learning it; being sufficiently difficult to entitle the fair artist to praise for the acquisition of it, and at the same time sufficiently simple to be within the scope of many who possess taste, patience, and deft fingers. It is only within the last year or two that ladies have thought of attempting this work, and already several are making good progress, and are much interested in it. It cannot be acquired without some instruction and considerable perseverance; but the instruction is within reach, and we can promise that the perseverance will be amply repaid by the results. We will endeavour to give some little account of cameo cutting generally, and more especially of shell

cameos, as these alone concern the object we have in view, namely—to give young ladies a new and elegant pursuit in a higher walk of art than their ordinary acquirements, such as crewel work, knitting, and the various frivolities of the needle, which, though pretty, and we will admit (sometimes) useful, are merely mechanical, and do not raise the thoughts or cultivate the taste for higher pursuits.

We have often been surprised at the ignorance displayed, by even educated persons, as to the making of cameos, some gravely asking whether the white figures are not cut out first, and then fastened by cement on the coloured ground ; others suggesting that the shell is in some way *softened* before the figures are cut, in order to make it easier ! thus taking away all merit from the work ; for if that were so, they might as well be cast in a mould at once, and the same design be multiplied by the score or hundred, according to order !

We will, then, try to make the work as clear as we can to our readers, and begin at the beginning.

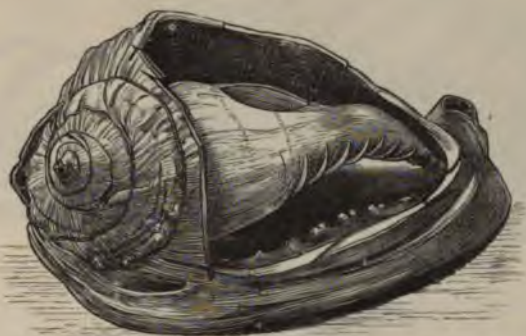
The name *Camæa*, or *Camaiæu*, means really any stone having zones or strata of more than one colour, with nothing intervening, or as if it were in fact a double stone. Such is the black onyx, with its zone or stratum of white, which comes from Arabia ; or the sardonyx, which is red with white, and is more rare : this was known and highly valued in Pliny's time. It is found in the East Indies. A third kind is the jasper onyx, which is green and white, and is also found in the East Indies, and in some parts of America.

These precious stones, when cut as cameos, are gems of great price, both on account of the costliness of the stones themselves, and of the great skill required in cutting them. They are very hard ; and the work is done by the aid of a machine fixed to the floor, and moved with a treadle, something like a sewing machine ; the little gravers or cutters, some of which are nearly as fine as needles, being fixed on the machine, and kept moist with oil and diamond-dust. The precious stone, which is held in the hands of the artist, is turned about according to the design, as the machine works by the movement of his foot. The most delicate care and great patience, as well as good sight (aided by a magnifying-glass), are essential for the work, since the smallest slip might destroy the features or spoil the proportions of the minute figure being cut upon the stone, and render the whole design valueless. It is, besides, fatiguing work, and soils the hands considerably ; it is also very trying to the eyes, and is altogether too difficult and too costly for ladies' pastime.

But the cutting of cameos upon shell is a very different matter, and it is to this we would call special attention.

We may call it miniature sculpture. It can be done in the drawing-room with half a dozen little tools that take up scarcely any room ; and with a little care and instruction the art can be readily acquired. Some knowledge of figure drawing is necessary, and a correct eye ; and it is needless to say that the more skilful the artist in this respect, the better

her cameo work is likely to be. If she be clever enough to make her own designs, she will greatly enhance its value. But at first she may be well content to have her work prepared for her, and to copy the designs of others, attempting only easy subjects: small plaster medallions, being casts from seals, can be purchased for a few pence, and these are the most suitable for beginners to copy.



Cameo Shell.

The shells used for cameos are those known as black helmets: they are found in the West Indies; and there are also paler shells—red or yellow helmets—found on the coast of China. The fish that inhabit these shells are caught with the shells, of course, clinging to them; the fish are hung up on board the ship, and as the poor animals die, the shell is released from their hold. If the fish were to die in the shell, it would greatly deteriorate from its value for cameo work. The chief trade in these shells is with Italy, as the finest cameos have usually been cut in Rome; but many fine shells are also brought to London, and can be purchased at prices varying from about 3s. 6d. to £1, according to their perfection and size. The cheapest qualities are good enough for learners to practise upon. A piece is cut out of the back of the shell of the size required: it will be found to consist of two layers of colour—white upon brown, or white upon pink or yellow. From a good shell as many as three or four pieces can be taken, and sometimes one can be had from the lip of the shell; but the back is the best part. The piece of shell being cut of the size required, the rough parts are cut off, and it is shaped into an oval; it is then fixed with hot cement upon a holder, or little block, that can be held in the hand. The upper surface of the shell is made sufficiently smooth to take the design, which is then traced upon it with a pencil, and all the white part beyond the design is cut

away, leaving the pattern on the dark ground, to be by degrees cut into form. The thickness and disposition of the white stratum cannot be known until the shell is cut; it varies considerably, so that sometimes



Cameo Cutting.

the figures will stand out in much higher relief than was even anticipated when the work began; and sometimes when a particular design has to be made, several shells have to be cut before a suitable one is



1. Graver. 2. Scoper.

found. The skill of the artist is required so to arrange his design as best to use his shell—having foliage where the white is thinnest, and figures where the thickness of the white will give roundness to the limbs, &c.

The shell is cut with little “gravers” and “scopers,” and half a dozen

of these, of various sizes and degrees of fineness, are all that would be needed. When the cameo is cut, the process of polishing commences; and this requires patience. First, the groundwork is polished by rubbing with pumicestone and water; this takes out the scratches made by the graver. It is then washed with warm water. The second polishing is done with pumice-dust and oil, used with a small box-wood stick. It is again washed. The third and last polishing is given with fine rottenstone and sulphuric acid mixed to a paste. A very high degree of polish is thus obtained, and after being once more washed, the work is done.



Cameo.

To take the cameo off the holder, oil it well before attempting to loosen the cement; this will prevent the shell from cracking.

So far, then, we have endeavoured to describe the work by pen and paper. It must be *seen* to be completely understood.

There was living in London an artist in cameos whose works were beautiful. One or two of them might generally be seen in the Royal Academy Exhibition each season. He worked both in shell and stone. Her Majesty the Queen, who is ever ready to appreciate merit, was graciously pleased to patronize Mr. Ronca, who from time to time received the royal commands for cameos of both kinds. Notably, he had the honour of cutting the Albert and Victoria Order, which is worn by Her Majesty and some of the principal royal personages in Europe. It consists of medallion portraits of the Queen and the late Prince Consort. Mr. Ronca was very successful in taking portraits in cameo, and this is a very pleasant way of using the art. The portrait of one loved friend cut in cameo by another would have a double value for the possessor.

But we need say no more, and will merely add that we hope we may have disposed some readers of this book to take an interest in the work

of cameo cutting, for it is certainly most interesting and beautiful, and we may safely assert that it will quite repay anyone for the trouble they may take in learning it.

DIAPHANIE OR STAINED GLASS.

The materials required for this really beautiful invention can be obtained at a very moderate cost. They are—plates of clear glass, designs, groundings, and borderings in transparent colours; a roller to press the paper closely on the glass, transfer varnish to fasten the prints upon the glass, clearing liquid which is used after the paper has been removed to render the work transparent and brilliant, the washable varnish which protects the designs from damp and renders them capable of being cleaned, and some camel-hair brushes to apply the varnish, &c. There are a great number of subjects, borderings, and groundings already published. A window should contain a subject or medallion, a border, and the remaining space filled up with grounding-paper. For different subjects suitable groundings and borders must be selected, as the whole beauty of the work depends upon their harmonizing.

The materials being all collected, lay the glass, when thoroughly clean and dry, on a folded cloth. Then cut out the medallion or subject, and fasten it to the glass by damping with a wet sponge on the wrong side, and giving it a plentiful coating of varnish on the painted side. Then lay it face downwards on the glass and press it firmly down with the roller, commencing at the centre and gradually passing over the edges. The border must next be fixed. Then damp the painted side of the grounding-paper and lay it on. Cut out the grounding-paper so that it may slightly overlap the subject, give the coating of varnish, and place it to the glass in the manner as described above, pressing it down with the roller, so that no blisters may be seen.

When rolling the work, it is advisable to keep a piece of wetted paper between the roller and the design, as this prevents the varnish adhering to it.

The work must now be left for twenty-four hours, so as to become dry and hard. It is then ready for rubbing off the paper. This is done by wetting and rubbing round and round with a sponge or the hand. After that the work must again be allowed to dry. When perfectly so, rub it again with the hand so as to remove all loose particles, and wash it over with a coating of the clearing liquid, which should be laid on with a flat brush. After remaining for twenty-four hours to harden, the washable varnish must be applied, and the work is finished.

POTICHOMANIE.

This is a French invention : it does not require expensive materials or much trouble, and the effect is remarkably good. After having selected a vase, and the style of china intended to be imitated, the designs and colours must be chosen to correspond. The most effective designs are Chinese and Japanese. For Chinese designs, yellowish white, light greens, deep yellows, lilacs, and browns. For Japanese, deep rich scarlet, orange, black, or deep brown. Dresden and Etruscan are also favourite designs. The designs are sold on sheets ready coloured. The grounding is sold in bottles, price eighteenpence. After the designs are cut out, damp the prints on the wrong side with a sponge and clear water, applying a coat of prepared gum to the other side, and place them on the glass. When the design is large, it is best to cut it into several pieces, as they will be more easily fastened to the glass. Be careful that all portions of the design are properly cemented, or the work will be spoilt by the grounding colour making its way through the crevices, not properly adhering to the glass.

When the cement is dry, you prepare the glass for grounding by dissolving prepared size in hot water, and applying it almost cold to the back of the designs fastened on the glass. A soft camel-hair brush is the best implement to use, and this should only be once passed over the prints, and the size allowed to dry, and then a second time applied, stronger than before. After using the size, the vase must be wiped with a damp cloth, to remove any dust that may have settled there. For the grounding of colouring, a camel-hair brush must be used—a bent one is best suited for a vase. The paint is best put on in coatings, waiting till the first is dry before applying the second. The colour must not be allowed to run to the bottom, as it remains there without getting hard. The last operation is that of varnishing, which, without altering the effect, will make the work much more durable. Photographic prints have a very good effect applied in this manner. The grounding for these must be a neutral tint, somewhat resembling the photograph. The principal thing in this work is to have good materials for it, as other wise the labour is lost, and, as in almost any other kind of work, niceness of finger and a certain amount of patience will be required by those young ladies who undertake Potichomanie.

PAINTING UPON GLASS.

A little book published on this subject some years ago gives the following instructions :

“ There are two methods of painting upon glass—with colours in varnish, or in water-colours. For the first, which is best for windows, the following colours in fine powders, mixed with picture copal varnish, are required : Raw and burnt sienna, burnt umber, rose madder, crimson

lake, brown pink, yellow lake, ultramarine, Prussian blue, and ivory black (opaque). You will also want a few sable brushes, a flat camel-hair brush, some picture copal varnish, and a little spirits of turpentine. For the operation, lay the glass flat on the print or drawing to be copied, and with a very fine sable pencil, and ivory black mixed with varnish, trace all the outlines. When thoroughly dry, raise it to a slanting position by placing it upon a frame with pieces of upright wood on either side, and a sheet of white paper flat beneath it : then the colouring may be proceeded with. Be careful not to rub the black on the colouring, as it is liable to smear. When finished, the painting should be fixed up inside a window-frame, with the unpainted part outside. The only difference between painting on glass and on muslin is that the muslin, being slightly stretched, should have a coating of parchment size. The colouring, &c., is exactly the same as above. When finished, the papers require varnishing."

PAINTING ON CHINA.

Painting on china is a very elegant and thoroughly feminine employment, giving occupation to many young ladies now ; but as it is not permitted to be revealed except to the artist employed, I warmly suggest it to those who feel disposed to employ themselves in some way by which money can be earned—to fill their purses for charitable purposes, or to add to the pocket, which, where there are large families, is often somewhat scanty.

MOSIAC WORK.



THE Editor of the "Builder" has kindly sent me the following suggestion for women's work, which may interest some of my readers who may be brave and ambitious enough to undertake this elegant employment.

The compliment paid to our sex in the article is, I think, inspiring and encouraging, and which many of us might like to prove we deserve. What can be accomplished by one woman can surely be achieved by more ; and what the young Italian girl executed so ably in her studio at Rome, might also, by that patience which the writer of the following article kindly ascribes to us, be accomplished by our English ladies :

MOSAIC WORKING AS AN EMPLOYMENT FOR WOMEN.

To no one does the revival of the art of mosaic working owe more than to the late Signor Cavaliere Barberi, of Rome, the founder of the Russian School of Mosaic. His favourite pupil was his gifted daughter ; and it was while examining some of her exquisite works, and listening to her able explanation of the art in her studio at Rome, that we first wished that mosaic could become an art employment for our own countrywomen.

Mosaics may roughly be divided into two kinds : the large mosaics used for wall and floor decoration, the smaller for furniture and personal ornament. In the former, enamels are now almost exclusively employed ;



Florentine Mosaic.

the latter are worked in stone at Florence, and in enamel at Rome. The enamels for the mosaics are each in round slabs, which are chopped into the requisite sizes—those for the smaller are in cylinders, which, melted and drawn out to the needful fineness with a lamp and a blow-pipe, are nipped into the tiny fragments employed in the design. The process of laying both is the same ; the design is sketched upon a stone or enamel base, scooped out and filled in with cement, into which, with various tools and appliances, the small pieces are inserted, and held in their places by the setting of the cement which is the bed of the mosaic.

The chopping up of the slabs of enamel, and the scooping out the ground for large works, must be done by men ; all the rest of mosaic working can be done by women. A mosaic worker, in fact, requires many of those gifts which specially belong to women : patience in an eminent degree, accuracy, fine touch, and an eye not only for colour, but for discriminating its all but imperceptible shades, of which many thousands are employed. To produce original works, power of design-

ing is necessary, and the mere copyist requires some knowledge of drawing and of the laws of light and shade.

If, as we hope may be some day, a School of Female Mosaic Workers is ever established in England, it would be necessary, at any rate in the first instance, that the superintendent and teachers should be trained in Italy. They should be thoroughly acquainted with the various styles of mosaics; have their tastes formed by study of the best examples;—above all, of that loveliest of mosaics, “Pliny’s Doves;” and in the studios of different artists learn the effects of the several modes of working the grounds, which would occupy too much of our space to particularize here.

The obstacle to such training would be its expense, involving as this would not only the cost of instruction, but of travelling, and of living in a country where it is a delusion that living for English people is cheap.

But, granted that mosaic is a suitable art and employment for women, it would be no unworthy mode of spending money, public or private, to found travelling studentships of mosaic, which should be competed for by women alone.



IMITATION OF INDIAN CABINETS.

Carefully done, these cabinets are very pretty, and would make elegant wedding presents, for as a rule people prefer a present which has been made for them; small tables would also be pretty done in this manner, and chess-boards.

The most important point in this work is to take care that the wood is *very* smooth, as otherwise the flake white with which it is covered will not make an even surface; that must be laid on by a painter, and must on no account have too *shiny* a face, as that would give an appearance of grease being mixed with the paint, and will cause the lamp-black to run. The patterns on the wood can either be drawn with a pencil or traced on the wood with black tracing-paper, but this latter is



Detail of Cabinet.

apt to soil the whiteness of the flake white, and therefore, where it is possible, it is far better to draw the patterns at once. They are then left in the white, and the whole of the remainder filled in with lampblack. When the painting is quite dry it should be returned to the painter and carefully varnished with *spirit* varnish, having been first done over with size to prevent the paint running.

Patterns from Indian or Chinese ivory cabinets are the best, and the shading on the flowers or figures must be done with a very fine pen in lampblack. It is, perhaps, needless to add the latter is the preparation sold in small bottles at the artists' repositories, not the coarse lampblack used by house painters.



Corner of Cabinet.

FERN PRINTING.

Take a piece of white jean the size you require for a banner-screen or D'Oyley (and this work is pretty for both), and pin on it with very small pins a fern-leaf, taking care to fasten down each point; over the first place another, pinned carefully in like manner; then a third—a more delicate-leaved one—should be chosen for the top.

Have ready some Indian ink well rubbed, plenty of it, but not too wet, and with a fine badger brush and comb (sold now for the purpose) begin to spatter the ink over the fern-leaves. Hold the comb a little distance from the leaves, and, dipping the brush into the ink, rub it quickly backward and forward across the comb. When thoroughly dry, unpin the



leaves, and you will find the leaf in white on the jean: those put on first will appear in shadow, producing a beautiful effect. The veins of the leaves may be done with a pen dipped in the ink or a fine camel's-hair brush.

The proper comb for this work is to be purchased of Mr. Robert Clark, 33 Moody Street, Newcastle-upon-Tyne, price 2s. 2d., which includes postage. The badger brushes can be bought at any chemist's. The illustration will give an idea of the effect produced by the leaves being put on as I have described.

REVIVING CUT FLOWERS.

When flowers have been sent by post, rail, or left some time out of water, they appear almost dead, and are frequently thrown away as useless, but if the ends of the stalks are held in *boiling* water for one minute, and the ends that have touched the water cut off by a knife or pair of scissors, they will be quite revived, and should be instantly placed in cold water. A knife is preferable to a pair of scissors for cutting flowers.

PLAQUES (TO MOUNT).

The newest way of mounting plaques is to secure them in a wire frame, and round that to gather two crossway folds of velvet, encircling them like the petals of a flower. This is softer-looking than the hard plush coloured frame, and more easily accomplished by amateur fingers. The colour of the velvet must of course be chosen so that it be in accord with the plaque. This I need scarcely mention, though, as in the present day our young ladies' taste for art is so well-cultivated. In this respect I think there is little left to be desired.

LAMP SHADES.

A very pretty shade for lamps may be easily made in the following manner: Take a square piece of white or coloured tissue-paper, fold it in four, quite square, then cut off the piece, and fold it twice more, as shown in this example—



till it takes this form—

With a sharp pair of scissors then notch out the edges, first cutting off the point B to make a hole for the chimney of the lamp to pass through. On opening the paper, a curious and pretty pattern will be discovered.

FRAMES AND BRACKETS OF BERRIES.

IMITATION CARVING.

This pretty work is an improvement on the leather work, which seems to have gone very much out of fashion. It is composed of berries, acorns, oak-apples, and seeds of various plants, arranged on frames or brackets, to represent carved fruit or flowers. Mounted on wire, they are fastened to the woodwork with strong glue, and carefully varnished with copal varnish. Fine wire is required to thread the seeds which are to represent currants, grapes, &c.; but as some are very difficult to thread, they may be stuck on with glue, in the form of bunches of grapes, currants, &c.

WORK.

NEEDLEWORK.



Of all occupations none seem so essentially feminine as Needlework, and none have been so universally popular. From the earliest times women have loved to employ their fingers in this useful art. Spinning, weaving, tapestry, lace-work, embroidery have all been practised since those primitive times when the mistress sat among her maids in her chamber, and "were so skilful in their art that their work made the name of English work celebrated on the Continent." The four sisters of King Ethelstan were famous for their skill in spinning, weaving, and embroidery. William of Malmesbury tells us that their father had educated them to give the whole of their attention to letters first, and afterwards to the distaff and the needle. The Queen of Edward the Confessor was also well known as a skilful needlewoman; and the celebrated Bayeaux tapestry, worked by the wife of the Conqueror, is a grand proof of what can be done with this feminine implement.

In the following pages I hope will be found some pretty and new designs to employ our young ladies now, and many a pleasant afternoon may be passed by a party of young folks gathered together to work while one reads aloud.

Wright says, in his "Domestic Manners and Sentiments," describing the household ways of our forefathers "When no gaiety was going on, the ladies of the household were employed in occupations of a more useful description, among which the principal were spinning, weaving, knitting, embroidering, and sewing. Almost everything of this kind was done at home at the period of which we are now speaking, and equally in the feudal castle or manor, and in the house of the substantial burgher, the female part of the family spent a great part of their time in different kinds of work in the chambers of the lady of the household." Such work is alluded to in mediæval writers from time to time, and we find it repeated in illuminated manuscripts, but not so frequently as some of the other domestic scenes. In the romance of "La Violette," the daughter of the burgher in whose house the Count Girard is lodged is described as being "one day seated in her father's chambers, working a stole and amice in silk and gold very skilfully, and made in it with care many a little cross and many a star, singing all the while a *chanson à voile*," meaning, it is supposed, a song of a grave measure, composed for the purpose of being sung by ladies when weaving.

In like manner now, one young lady might sing or read whilst busy fingers employed themselves in the many pretty and useful ways here suggested.

PLAIN NEEDLEWORK.

Too much cannot be said in favour of this most useful branch of feminine education, but rules for its performance are not given here; for, in the first place, the sewing machine has so much taken the place of the needle that many of the old stitches will probably fall into disuse; but there are such good manuals written on the subject, that my young readers would do better to get one of them, to perfect themselves in the mysteries of "cutting out," "marking," "mending," "darning," etc.

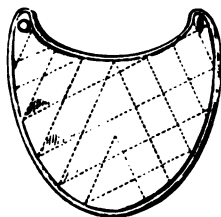
The "Standard Needlework Book" is, perhaps, the best, and contains patterns and instructions for every kind of plain needlework. Though intended for schools, it will be found equally useful in private families.

Girls should early be made to mend their own things, as it will have the effect of making them more careful in the use of them; and to have impressed on their minds fully the good old adage "a stitch in time saves nine." The clothes for the wash should be examined before they are sent, and mended, or the rents will be terribly increased before they return, and moreover it is difficult to mend things after they are starched and got up. It is a good plan to keep a little work-box on your dressing-table, with needles and thread, to mend any slight fractures in the clothes you are going to wear. Too often a lost hook or eye is replaced by a pin, which frays out the stuff, and frequently makes you pay dearly for the temporary accommodation.

Amongst the numerous articles which might be made by a knowledge of plain work besides garments, I would suggest the following:

School Sleeves.—Made of brown holland or black calico. They must reach to the elbow, and be gathered into bands, or have a drawing-string top and bottom. They are excellent for children in school-time, to save the sleeves of their frocks from ink and dirt.

Quilted Bibs, for babies, which can be made from any old pinafores or brilliantine frocks. They require only a small piece. They must be cut in this shape—

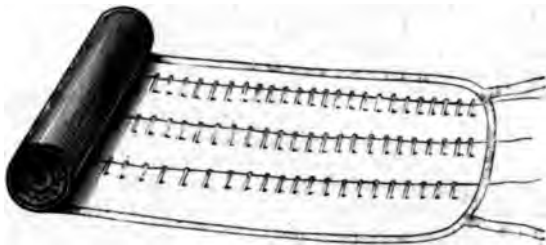


and lined with some thin calico, with layers of old linen between them, and neatly quilted.

NEEDLE-CASE.

An admirable invention for a needle-case, in which all the needles are threaded, has been sent me by a young lady, who has kindly permitted

me to describe it here. It is on the principle of the rolled-up pocket needle-book; but inside the roll at the end are three reels of cotton, the ends of which are passed through the eyes of the needles, which are



darned into the needle-book in three even rows. In this manner the needles are always fed by the cotton until the reels are empty, when the roll must be undone at the end and fresh reels supplied. It can be made of velvet or leather, or any material lined with flannel and bound with ribbon.

The annexed drawing will perhaps make this explanation clearer.

SHOULDER-STRAPS FOR CHILDREN.

A very clever nurse whom I have the pleasure of knowing has kindly permitted me to mention here an invention of her own for the fastening of children's things, which, as they comprise use and economy, and are very pretty, I think they may be acceptable as a suggestion for useful employment. They are made of any small pieces of holland or print, about 3 inches long and $1\frac{1}{2}$ inches broad, trimmed with a little crochet trimming, and a small border of coral-stitch in white crochet cotton, with a button and loop to fasten them. They will, of course, wash, save all the necessity for ribbons in every-day wear and in the nursery; and small pieces of stuff, which would otherwise be wasted, thus come into use. Any narrow trimming can, of course, be used, according to the taste of the maker, and on brown holland, coloured cotton or Berlin wool looks very pretty. A set of a dozen would make a salable article for a fancy bazaar.



Holland Bags for Shoes.—Bound with red braid, made long and narrow, with a flap to button over or hang up on a nail on the wall, as shown in the engraving, so avoiding the dust which will accumulate on them if on an open shelf.



Spanish Point.

ANCIENT LACE.

LACE, as we now know it, is not probably older than the end of the sixteenth century. Earlier fabrics of this kind, such as the "fine twined linen wrought with needlework," the "cauls," and "checker work" of the Old Testament, as well as the work mentioned by the ancient Greek and Roman authors, are evidently the produce of the needle only: not a woven texture, but embroidery, both coloured and plain, together with an introduction of gold and silver threads. Doubtless among these early works there was an interlacing or knotting of threads as well as the sewed embroidery. Fringes also of various kinds and patterns were used for ecclesiastical and civil adornments. Sixteenth century *cutwork* appears to be that which makes the nearest approach to modern point lace, and of this Mrs. Palliser thus writes:

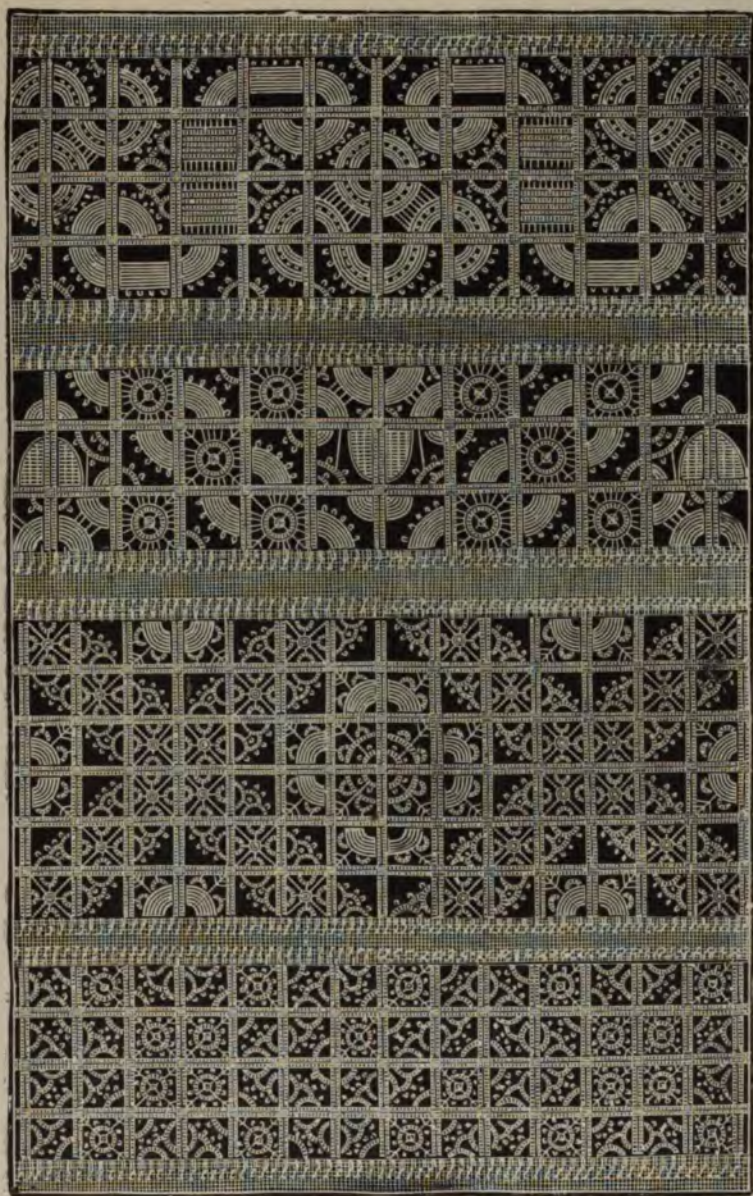
"Cutwork was made in several manners. The first consisted in arranging a network of threads upon a small frame, crossing and interlacing them into various complicated patterns. Beneath this network was gummed a piece of fine cloth, called "quintain," from the town in



Lille.

Brittany where it was made. Then, with a needle, the network was sewn to the quintain by edging round those parts of the pattern that were to remain thick. The last operation was to cut away the superfluous cloth; hence the name of cutwork. . . .

"Again, the pattern was made without any linen at all; threads.



Elizabethan Sampler.

radiating at equal distances from one common centre, served as a framework to others, which were united to them in squares, triangles, rosettes, and other geometric forms, worked over with buttonhole-stitch (*point noué*), forming in some parts open work, in others a heavy compact embroidery."

Those of our readers who are conversant with the geometrical patterns in lace of the Tudor period will have observed a close connection



Mechlin.

between them and the forms produced by the cutwork. Vandyke portraits and monumental effigies in churches will afford suitable examples.

John Beckman (eighteenth century), in his "History of Inventions, Discoveries, and Origins," claims for a countrywoman of his the discovery of the art of producing a woven lace. He thus writes:

"I will venture to assert that the knitting of lace is a German invention, first known about the middle of the sixteenth century; and I shall consider as true, until it be fully contradicted, the account given us that this art was found out before the year 1561, at St. Annaberg, by Barbara, wife of Christopher Uttman. This woman died in 1575, in the sixty-first year of her age, after she had seen sixty-four children and grandchildren; and that she was the inventress of this art is unanimously affirmed by all the annalists of that part of Saxony. About that period



Venice Point.

the mines were less productive, and the making of veils, an employment followed by the families of the miners, had declined, as there was little

*Alençon.*

demand for them. This new invention, therefore, was so much used that it was known in a short time among all the wives and daughters of the miners; and the lace which they manufactured, on account of the low price of labour, soon became fashionable, in opposition to the



Honiton.

Italian lace, worked with the needle, and even supplanted it in commerce."

Italy appears to have been the cradle of this beautiful art, and in its



Grafhert.

earliest history a needle-made fabric. The celebrated Mary de Medicis is said to have introduced the use of lace into the French Court from her native country; but to the sagacity of the famous Colbert, minister of Louis XIV., is due the credit of having established a manufactory of lace in France, by calling skilled workwomen out of Italy, thence



Valenciennes.
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spreading itself into many of the French towns and villages. The principal foreign laces are those bearing the names of Brussels, Mechlin, Valenciennes, Lisle, Chantilly, and Alençon. To these may be added the laces of Spain and Italy. In our own country, Bedfordshire, Buckinghamshire, and Devonshire are the seats of the manufacture.

Brussels Lace has always obtained a high position, and may be known by the fineness of the ground, and by a peculiar rib surrounding the flowers and scrolls. Mechlin is a delicate and fine lace, with small grounding or net, and flowers surrounded with a flat silky-looking thread. Valenciennes Lace is of excessive fineness, but wanting the border or cord around the flowers, as in the Brussels and Mechlin. Some of the ornamental groundings of this lace are marvels of beauty and patient



Chantilly

industry. The lace of Lisle has a regular, clear ground, with quaint flowers bordered, as in Brussels. Chantilly has been chiefly known for its production of black laces, made with a silk thread. Blonde is also a silk lace, made both black and white. Alençon—Point d'Alençon—is a lace of great richness and beauty, made entirely with the needle, and usually with a great subdivision of labour. The flowers and scrolls are delicately bordered. Spanish Point and Venice Point have become familiar to us from the very successful imitations of these rich laces which have occupied the attention and industry of our fair countrywomen during the last few years, and the many excellent patterns presented for their use in the ladies' magazines and newspapers of the present day. Venice Point, or Rose Point, as it is sometimes called, is a lace of great richness and beauty; the design being formed of leaves, flowers, and flowing stems of quaint conventional forms, projected in bold relief from the surface by an underpadding of thread, and ornamented with "fillings" in stitches of a curious and varied character. Beyond the ones already alluded to, other towns and districts of Europe have been celebrated for their lace fabrics; but our limits prevent any reference to them, and, indeed, it

needs careful study and nice discrimination to be able to localize *old* laces with accuracy; especially when we know that a good deal of dishonest skill is exercised in copying examples of ancient art for the purpose of deceiving the unwary.

The laces of Bedfordshire and Buckinghamshire have obtained a high reputation, and are well known as to their peculiar characteristics.

All the English-made laces were originally deficient in grace and beauty of design: but of late years more attention has been paid to the preparation of the patterns, and skilful draughtsmen have turned their attention to this branch of art, which has resulted in the production of laces which, for beauty of design and excellence of manufacture, fairly vie with those of the Continent.

Devonshire or Honiton Lace now claims our attention; and, although Bedfordshire and Buckinghamshire have attached the county names to the lace manufactured there, Devonshire Lace is best known as Honiton Lace, deriving its name from a small market town in that county, and drawing its supplies also from a large district occupying the eastern and southern portions of the county.

We shall here take occasion to describe the peculiar characteristics of this beautiful fabric. It may be divided into two kinds—known as *Appliqué* and *Point*: the former includes all those laces which have the pattern applied or sewn to a net ground, originally all made on the pillow or with the needle, but in the present day the pattern or “sprigs” are applied to machine-made net. *Point* lace, in contradistinction to this, has no connection with net, but all the scrolls or sprigs forming the entire design are attached one to the other by threads—technically called “bars.” It should also be observed that the flowers, scrolls, &c., are made separately on the pillow.

Guipure Lace is generally understood to mean that the pattern of which is formed of a continuous flat braid or tape. The originals of these are made on the pillow, and have been successfully imitated by means of machine-made braids of various widths. Large flowing scrolls and flowers of peculiar forms are the characteristics of the tape guipures; while the “fillings” are very varied, and sometimes a coarse geometrical grounding is introduced.

The great art in reproducing these laces is to copy carefully the old quaint forms of the pattern and the curious needlework fillings belonging to them. Many of the published patterns of this so-called *Antique Point* are so far removed from the originals as to be worthless—the designers probably having no access to genuine specimens, which, of course, are only to be met with in rare collections of this kind.

This account of ancient lace, kindly furnished for me by Mr. Townsend, will perhaps induce my readers to go more into the subject, and should they wish to do so, I would advise them to consult the charming book of Mrs. Palliser’s—“The History of Lace”—which, well studied, may make them connoisseurs in that article of apparel which is so much esteemed by the fair sex, and which certainly, above all fabrics, seems



Devonshire.

so essentially feminine: its softness, elegance, and delicacy harmonizing with and, as it were, illustrating all that is most fascinating in the characteristics of woman. By Mrs. Palliser's kind permission, specimens of some of the exquisite old lace are given.

In the early records of work "bone lace" is frequently mentioned, and Shakespeare (who seems, by some wondrous inspiration, to know everything) speaks in "Twelfth Night" of

"The spinsters and the
knitters in the sun,
And the free maids that
weave their threads
with bone."

Mrs. Palliser says that the origin of the name is stated to have been derived from the custom of using sheeps' trotters before the invention of wooden bobbins; but that the Devonshire lace-makers, from their county traditions, state that when lace-making was first introduced into their county, the pins—a necessary part of their art—were sold at such

a costly price, that the lace-makers—mostly the wives of fishermen living along the coast—used the bones of fish as substitutes, which Mrs. Palliser considers as much more reasonable than the sheeps' trotters; for, as three or four hundred bobbins have to be employed at one time, they must have been heavy and cumbersome. At the present time pins made from chicken-bones are employed in Spain. Mrs. Palliser adds to this interesting account of the pins used in lace-making.

She says: "An elderly woman informed the author that she recollects in her youth, when she learned to make Honiton Point of an ancient teacher of the parish, bone pins were still employed. They were in use until a recent period, and renounced only on account of their costliness. The author purchased of a Devonshire lace-maker one bearing date 1829, with the name 'Robert Cottage' tattooed into the bone—the gift of some long-forgotten youth to her grandmother. These bone or wood bobbins (some ornamented with glass beads—the more ancient with silver let in) were the calendar of a lace-worker's life. One records her first appearance at a neighbouring fair or 'merry-making'; a second was the first gift of 'her good man, long cold in his grave'; a third the first prize brought home by her child from the 'dame school,' and proudly added to her mother's cushion: one and all, as she sits weaving her threads, are memories of bygone days—of hopes and fears, of joys and sorrows; and though many a sigh it calls forth, she cherishes her well-worn cushion as an old friend, and works away, her present labour lightened by the memory of the past." In one of the foot-notes Mrs. Palliser says, "In the shop of one John Johnstone, of Darlington, Merchant, 'herring-bone' lace is mentioned. This is, I think, confirmatory of the idea that the bones were *fish*-bones; or does it mean that the grounding of the lace was like the herringbone-stitch?"

This subject is so interesting it is difficult to leave it; but, ending with one amusing anecdote of the smuggling of this beautiful manufacture, I will leave my readers to the perusal of the fascinating book from which I have made these few extracts.

When much lace was smuggled into France from Belgium, a cruel mode of carrying it was devised by one more ingenious than humane. A dog was caressed, petted, and fed in the most luxurious manner, and then sent across the frontier, when he was tied up, ill-treated, and nearly starved. The skin of a bigger dog was then placed over his emaciated body and filled up with lace! The dog was then allowed to escape and make his way home, when he was warmly welcomed with his contraband goods. The French Custom House discovering the fraud, put an end to it, and offering a reward of three francs for each dog, there were destroyed in a period of sixteen years, 40,278 of these poor animals. They were a large size, and could carry twenty or twenty-two pounds.



MODERN POINT LACE.

Point lace, or, as it is generally called, modern point lace, is a very fascinating employment for young ladies—so many pretty and elegant articles can be made in it; and if worked with the great neatness and wonderful evenness of old point, there is no reason why it should not be as valuable.

The materials required for this work are plain and fancy linen braids, of widths suitable to the pattern to be worked; but many ladies prefer making their own braid, so that the work may be entirely of their own hands. Messrs. Walter Evans and Co.'s Mecklenburg linen thread, from Nos. 10 to 50, the intermediate ones being the most useful. H. Walker's "Queen's Own" point lace needles, Nos. 6, 7, 8, 9, and 10.

It is better not to begin on too large a piece; we therefore give one of the butterflies, so fashionable to wear on coloured ribbon in the hair. There are six different stitches in it, copied from "Our Lace Sampler,"

a book no lace-worker should be without. Tack the braid very neatly on the outline of the butterfly, then fill in the stitches. Fill the upper



part of top wing with Point de Malines. Fasten strands of thread across each way two at a time, as shown in the engraving; make a circle where





the strands cross, passing the thread round two or three times, work over these threads * two button-hole-stitches in the space between the two threads, three button-hole-stitches in the next space, repeat from *, twist your thread round the strand to the next crossing, and repeat till all the spaces are filled. Then the cobweb for the spots-on the lower wing, fasten 6 strands firmly across the circle formed by the braid, take a fresh piece of thread, and pass it round and round, under and over, leaving an end, which will be in the middle. When the cobweb is the size shown in the engraving, pass the needle under it into the middle, then make one or two neat overcast stitches, which will fasten in the first end; then cut off both closely. In the division surrounding this cobweb, work what is called spotted lace. This is worked backwards and forwards; work 2 button-hole-stitches close to one another, miss a space about the eighth of an inch, work 2 more button-hole-stitches close together, miss a space; repeat. At the end of the row work 2 button-hole-stitches down

the side, and work back, the stitches to be worked into the space, and the space made over the stitches. Work the remainder of the lower wing in honeycomb-stitch. Fasten the thread to the right-hand side of the work.

1st row.—Make long loops across, fastening to the braid with 2 close or button-hole-stitches at intervals of about a quarter of an inch apart.

2nd row.—Work 12 button-hole-stitches into each loop, and one into the fastening.

3rd row.—The same as 1st, being careful to work the 2 close stitches into the centre of each loop.

To edge the butterfly, work all round the outline of it. Fasten the thread to the braid and work a button-hole-stitch, miss a small space and leave about the same length of thread in the same place, about the eighth of an inch, and in some a quarter, according to the curve of it, but so that it will lie flat; when this is done, work into each loop of thread three button-hole-stitches, pass the thread round a strong pin while the next stitch is worked, repeat this loop after every third stitch. This completes the butterfly.

The following stitches are all considered very beautiful, and have not been published before.



No. 1.—SPIDER'S WEB.

This is worked with fine thread and requires a sharp needle.

Fasten a number of strands across, according to the space to be filled—16 or 20; twist each strand back as you make it; when you come to the last, twist back to the centre only, run the thread three or four times under and over the alternate strands, then twist once down the last strand and carry the thread round, passing the needle through each strand, and, if possible, splitting the thread; continue till the space is filled.

No. 2.—BORGHESI POINT.

The Borghesi stitches were much used in the old Roman point, and they are most effective. The two here given are the most popular. The

stitch is always worked from right to left, and is button-hole with a double twist, the thread being twisted back from the end of the row by passing the needle up between each stitch, and twice or three times in a space according to the length. To avoid repetition, the twist back from left to right is to be done after every row, and will not be mentioned again, but will be understood, and in the description each row will begin from the right-hand side.

1st row.—Work 6 stitches, miss the space of 5; repeat.



2nd row.—Work 5 stitches over the 6, and 6 stitches into the space of 5.

3rd row.—Miss 5 and work 6 stitches.

4th row.—Work 6 stitches into the loop, and 5 over the 6; repeat.



No. 3.—ANOTHER BORGHESE POINT STITCH.

1st row.—Work 2 stitches, the same as in the preceding stitch, miss the space of 2; repeat.

2nd row.—Work 2 stitches into the space, miss 2; repeat, proceed as in 2nd row.

No. 4.—POINT DE LOUVAINE.

Fasten strands across the work at distances of rather more than a quarter of an inch, as shown in the engraving, then fasten a perpendicular strand, twist down it to the first horizontal one, and work as fol-



lows : * make a stitch at No. 2, bring the thread over No. 1, and make a stitch at No. 3, then make a stitch on strand No. 1; repeat from *, keeping the threads that pass over the No. 1 strand very even.



No. 5.—POINT DE COLBERT.

This is a very beautiful stitch, and is suitable either as a grounding-stitch or for filling spaces large enough to show the beauty of it.

Fasten straight strands across each way, about a quarter of an inch apart, then fasten diagonal strands each way; where they all join, run the thread round twice, under and over the strands alternately, then work with a sort of back-stitch, passing the needle under 2 strands, then taking it over the last of these two, under the same, and one beyond; repeat. Work 5 or 6 rounds in this way, according to the size you wish the star to be, make a little dot in the centre of the square by running the thread round three times.

No. 6.—DALECARLIAN STITCH.

This grounding-stitch is worked from right to left. Insert your needle in the braid, and bring it down in a simple sewing-stitch, leaving it a



little loose, then pass the needle over the thread, going up to the braid, under the thread, coming down (as shown in the engraving), and draw tight when the row is finished; twist the thread back and proceed as before, being careful to keep the squares as even as possible.

KNITTING.

Knitting is an art of comparatively modern invention. It was not known in England until the early part of the sixteenth century. The honour of the invention is disputed, but it is generally attributed to the Spaniards or Italians, as they attained great proficiency in the art while it was yet unknown in our own country. The Scotch also lay claim to the invention, but although they are the most expert knitters of the age, they have never established their claim.

A knowledge of knitting has so many advantages that it is almost superfluous to enumerate them. Little girls can knit shoes and undershirts for their baby brothers and sisters; young ladies can knit socks, stockings, and waistcoats for their elder brothers and friends; stockings and couvre-pieds for their mamma; purses and all kinds of warm things for their papa; besides clouds, and a variety of comforts for invalids, too numerous to mention, but very pleasant to make and present opportunely.

The importance of knitting can hardly be over-estimated, on account of the great superiority of hand-knitted goods over woven ones.

A lady of rank, lately deceased, who had entirely lost her sight, spent much of her leisure in knitting; and though she could only do the plain stitch, the number of pretty things she made as presents for friends was surprising. She took the greatest pleasure in making these, up to the time of her death; and of course they had a peculiar value attaching to them for the possessors.

EXPLANATION OF TERMS USED IN KNITTING.

To *cast on*.—Make a loop in your thread and place it on the pin in your left hand, then with the right-hand pin knit this stitch; but instead of letting off the first, place the second stitch on the same pin with the first. Repeat this until the desired number of stitches have been made.

To *cast off*.—When the knitting is completed, knit 2 stitches with the left-hand pin, pull the first over the second; knit another stitch, pull the first over the second; repeat this till only one stitch remains; draw the thread through this and fasten off securely.

To *increase*.—There are a variety of ways of doing this. If one stitch only is to be increased, bring the thread between the pins and knit the following stitch; this will make an open stitch or hole in the following row. If a close increase is to be made, pick up the loop below the next stitch to be knitted, and knit it. To increase one stitch when the row is being seamed, the thread will be in front of the pin; pass it quite round the pin to the front again.

To *decrease*.—If 1 stitch only is to be decreased, knit 2 stitches together as 1. If 2 stitches are to be decreased, slip 1, knit 2 together, and pass the slipped stitch over the 2 knit together.

To *fasten on*.—Twist the two ends of thread together and knit a few stitches with both; or a strong weaver's knot answers the purpose.

To *pick up a stitch*.—With the left-hand pin pick up the loop below the next stitch to be knitted, knit it and pass it to the right-hand pin.

A *row* is to knit the stitches from one end of the pin to the other once.

A *round* is having the stitches on three pins to knit with a fourth the stitches off each of these three in turn.

To *slip a stitch* is merely to pass a stitch from the left-hand pin to the right without knitting it.

To *seam a stitch*.—Insert the pin in the stitch to be seamed, with the point towards you, pass the thread quite round the pin, take the pin with the stitch on it out at the back; repeat this.

To *knit a plain stitch*.—Insert the pin in the stitch to be knitted, with the point from you, pass the thread over the pin and draw it through to the front; repeat.

To *knit in ribs* is to knit alternately plain and seamed stitches, either 2 and 2 or 3 and 3, according to the width that the rib is required.



KNITTED COUNTERPANE IN STRIPES, WITH BORDER AND FRINGE.

Six pounds of Messrs. Walter Evans & Co.'s No. 8 three-thread knitting-cotton, and H. Walker's ivory pins, No. 11, are required.

For the stripes that form the centre, cast on 47 stitches.

1st row.—Knit 1, knit 2, seam 2, knit 2, seam 2, knit 7, seam 1, knit 13, seam 1, knit 7, seam 2, knit 2, seam 2, knit 2, knit 1.

2nd row.—Knit 1, seam 2, knit 2, seam 2, knit 2, seam 8, knit 1, seam 11, knit 1, seam 8, knit 2, seam 2, knit 2, seam 2, knit 1.

3rd row.—Knit 1, seam 2, knit 2, seam 2, knit 2, knit 7, seam 1, knit 1, seam 1, knit 9, seam 1, knit 1, seam 1, knit 7, knit 2, seam 2, knit 2, seam 2, knit 1.

4th row.—Knit 1, knit 2, seam 2, knit 2, seam 2, seam 8, knit 1, seam 1, knit 1, seam 7, knit 1, seam 1, knit 1, seam 8, seam 2, knit 2, seam 2, knit 2, knit 1.

The 9 stitches at the beginning and end of each row that form the border of the stripe must be repeated from the first row, and will not be mentioned again, only the star that forms the centre of the stripe.

5th row.—After the border stitches, knit 7, seam 1, knit 1, seam 1, knit 1, seam 1, knit 5, seam 1, knit 1, seam 1, knit 1, seam 1, knit 7.

6th row.—Seam 8, knit 1, seam 1, knit 1, seam 1, knit 1, seam 3, knit 1, seam 1, knit 1, seam 1, knit 1, seam 8.

7th row.—Knit 7, seam 1, knit 1, seam 1, knit 1, seam 1, knit 1, seam 1, knit 1, seam 1, knit 1, seam 1, knit 1, seam 1, knit 1, seam 1, knit 7.

8th row.—Seam 8, knit 1, and seam 1 alternately till 14 are done, seam 7.

9th row.—Knit 1, seam 1, repeat.

10th row.—Seam 2, knit 1, and seam 1 alternately till 11 are done, seam 3, knit 1, and seam 1 alternately till 11 are done, seam 2.

11th row.—Knit 3, seam 1, and knit 1 alternately till 9 are done, knit 5, seam 1, and knit 1 alternately till 9 are done, knit 3.

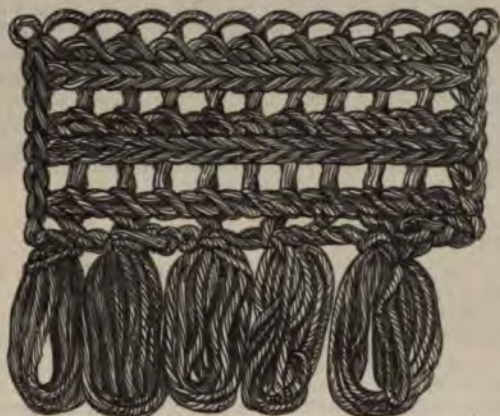
12th row.—Seam 4, knit 1, and seam 1 alternately till 7 are done, seam 7, knit 1, and seam 1 alternately till 7 are done, seam 4.

13th row.—Knit 5, seam 1, and knit 1 alternately till 5 are done, knit 9, seam 1, and knit 1 alternately till 5 are done, knit 5.

14th row.—Seam 6, knit 1, seam 1, knit 1, seam 11, knit 1, seam 1, knit 1, seam 6.

15th row.—Knit 7, seam 1, knit 13, seam 1, knit 7.

16th row.—Seam all the stitches.



Fringe for Counterpane.

This forms half the pattern; reverse for the other half, taking the 15th row next, and then the 14th, and so on, till the star is completed. Knit a plain row and a seamed row alternately till 8 are done, still continuing the border on each side; then repeat from the beginning until the stripe is the required length. The stripes can either be sewed or crocheted together.

For the Border, cast on 40 stitches, knit 2 plain stitches at the beginning and end of every row. These will not be mentioned again.

1st row.—Knit 8, seam 1; repeat.

2nd row.—Knit 2, seam 7; repeat.

3rd row.—Knit 6, seam 3; repeat.

4th row.—Knit 4, seam 5; repeat.

5th row.—Knit 4, seam 5; repeat.

6th row.—Knit 6, seam 3 ; repeat.

7th row.—Knit 2, seam 7 ; repeat.

8th row.—Knit 8, seam 1 ; repeat.

Repeat from 1st row until the border is the length required ; it can either be mitred at the corners or joined straight.

For the Fringe, cast on 9 stitches.

1st row.—* Make 1, knit 2 together, knit 1, repeat from * once, make 1, knit 2 together ; insert the point of the pin in the last stitch, as if to knit it ; wind the cotton over the pin and two forefingers of the left hand 5 times, the 6th time over the pin only ; draw all these loops through the last stitch.

2nd row.—Knit all these loops together as 1 stitch, put the stitch back on the left-hand pin, and seam it very tightly ; make 1, seam 2 together, * seam 1, make 1, seam 2 together ; repeat from * once.

3rd row.—* Make 1, knit 2 together, knit 1 ; repeat from * twice.

4th row.—* Seam 1, make 1, seam 2 together ; repeat from * twice.

Repeat from 1st row until enough is done to go round the counterpane.

The pattern for the centre can be knitted in squares if preferred to stripes ; in that case 8 rows the same as the side border must be knitted first, and 8 rows alternately plain and seamed (with the exception of the border) before beginning the star.

BABY'S SHOES IN KNITTING.

One ounce each of pink and white Shetland lambswool, and a pair of H. Walker's ivory knitting-pins, No. 13.

The whole of this shoe can be done in white if preferred, but the foot part in coloured wool has a very good effect. Cast on 30 stitches with pink, knit 12 rows, increasing 1 stitch at the beginning of every row ; knit 12 rows, increasing at one end only, for the toe ; take 30 stitches on to another needle, or a piece of thread, and with the remaining 18 stitches ; knit 36 rows for the toe, cast on 30 stitches to correspond with the 30 let off, knit 12 rows, decreasing a stitch by knitting 2 together at the beginning of every alternate row at the toe end ; knit 12 more rows, decreasing a stitch at the beginning of every row ; 30 stitches will then remain. Take up 18 stitches with white across the instep on the right side, one between every rib or two rows, and an extra one at the beginning and end, quite at the corners, to prevent a little hole that sometimes shows there. The 30 stitches on each side must be taken up on separate pins. The taking up of the stitches across the instep will count as the 1st row.

2nd row.—Knit 1, seam 18, take a stitch from the side pin and knit it together with the last as 1.

3rd row.—Knit 1, * make 1, knit 1, make 1, knit 2 together, knit 1, knit 2 together ; repeat from * ; at the end knit the last stitch with 1 off the side pin together as 1.

4th row.—The same as 2nd.

5th row.—Knit 1, * make 1, knit 3, make 1, slip 1, knit 2 together,



Stitch for a Baby's Shoe.

pass the slipped stitch over; repeat from *; knit the last stitch with 1 off the side pin.

6th row.—The same as 2nd.

7th row.—Knit 1, * knit 2 together, knit 1, knit 2 together, make 1, knit 1, make 1; repeat from *; at the end knit the last stitch with 1 off the side pin together as 1 stitch.

8th row.—The same as 2nd.

9th row.—Knit 1, * slip 1, knit 2 together; pass the slipped stitch over, make 1, knit 3, make 1; repeat from *; at the end knit the last stitch with 1 off the side pin.

10th row.—The same as 2nd; repeat from 3rd row twice. This will have taken 13 stitches from each of the side pins, leaving 17 on each and 20 in the centre. Place them all on one pin, and with the right side of the knitting towards you, knit the whole number of stitches, a plain row.

2nd row.—Plain knitting.

3rd row.—Cast on a stitch at each end, make 1, knit 2 together, repeat. This is for a row of holes, to run a narrow ribbon in.

Knit the same pattern for the leg as for the instep, beginning at the 3rd row, 1 stitch to be knitted plain at the beginning and end of every row. Repeat the pattern three times, or more if that does not make the leg part long enough. Knit 4 plain rows and cast off; take up the stitches all round the shoe part on 3 pins, knit 2 plain rows and cast off: this is to make it neat where the two colours join. Return to the leg,

and work into the row of casting off, with the wrong side towards you, a stitch of double crochet, make 3 chain, miss 2 loops; repeat.

2nd row.—Work a stitch of double crochet into the 3 chain, make 4 chain; repeat.

3rd row.—The same as 2nd, but 5 chain instead of 4.

Sew the shoe up neatly and run a ribbon through the holes. The knitting should be stretched on a last.

KNITTED CLOUD OR CACHE-NEZ.

Four ounces of Shetland wool and H. Walker's ivory pins, No. 5.

Cast on 334 stitches.

1st row.—Plain knitting.

2nd row.—Knit 2, * insert the right-hand pin between the 3rd and 4th from the point of left-hand pin, draw the wool through and pass the stitch on to the left-hand pin, repeat from * twice more, knit 2 together 3 times; repeat from first, * at the end knit 2.

3rd, 4th, and 5th rows.—Plain knitting.

Repeat from 2nd row till the knitting is half a yard wide, cast off, then work the following border in crochet down both sides, but not at the ends.

1st row.—Work 3 long stitches into 1 loop of the casting off, make 1 chain, miss 3 loops; repeat.

2nd row.—Work 1 long stitch into the 1 chain-stitch in last row, make 3 chain, and repeat.

3rd row.—Work 3 long stitches into the centre one of the 3 chain in last row, make 1 chain, miss 3 loops, and repeat.

4th row.—Work 1 long stitch into every loop.

5th row.—Work 7 stitches of double crochet into successive loops, make 9 chain, miss 6 loops, and repeat.

6th row.—Work 5 stitches of double crochet into successive loops, beginning on the 2nd of the 7 in last row, make 9 chain in last row, make 7 chain, and repeat.

7th row.—Work 3 stitches of double crochet into successive loops, beginning on the 2nd of the 5 in last row, make 7 chain, work 3 long stitches into successive loops, beginning on the chain before the 1 long stitch in last row, make 7 chain, and repeat.

8th row.—Work 1 stitch of double crochet over the centre one of the 3 in last row, make 5 chain, work 1 long stitch into the 7 chain-stitches in last row, make 5 chain, work 1 long stitch into the centre one of the 3 long stitches in last row, make 5 chain, work 1 long stitch into the 7 chain-stitches, make 5 chain, and repeat.

9th row.—Work 1 long stitch into the 5 chain-stitches, before the stitch of double crochet in last row, work 1 long stitch into the 5 chain-stitches after the stitch of double crochet, make 4 chain, work 1 long stitch into the next 5 chain, make 5 chain, work 1 long stitch into the next 5 chain, make 4 chain, and repeat; work the same down the other

side, then draw up the ends, and add a long tassel made of the wool to each end.

CLOSE STITCHES FOR KNITTING GENTLEMEN'S WAISTCOATS.

These waistcoats are knitted in a straight piece, and then sent to a tailor to make up. The knitting can be cut to any shape; it will not ravel out. For a full-sized waistcoat about 96 stitches are required; but for a youth or slight figure that would be too many. The better plan is to decide on which pattern to knit, and cast on 10 or 12 stitches; knit a few rows and measure the waistcoat the knitting is to be the size of; then multiply and cast on the required number.

Ten ounces of 8-thread German wool and H. Walker's ivory pins (No. 10) are required, the colour to suit the taste of the gentleman the waistcoat is for.

No. 1.—Cast on an even number of stitches that will divide by 3, and 2 over for the edge stitches.

1st row.—Knit 1, * seam 2, knit 1; repeat, at the end knit 1.

2nd row.—Knit 1, * knit 2, seam 1; repeat from *, at the end knit 1.

3rd row.—Knit 1, seam 1, * knit 1, seam 2; repeat from *, at the end seam 1, knit 1.

4th row.—Knit 1, * seam 1, knit 2, at the end knit 1.

5th row.—Knit 1, * knit 1, seam 2; repeat from *, at the end knit 1.

6th row.—Knit 2, * seam 1, knit 2; repeat from *, at the end seam 1, knit 2.

Repeat from 1st row until the required length is made.

This stitch is equally pretty on the wrong side. In making it up the tailor must be told to reverse the diagonal lines in the two fronts.

No. 2.—Four stitches to a pattern, and 2 over for the edge stitches.

1st row.—Knit 1, * knit 2, seam 2; repeat from *, at the end knit 1.

2nd row.—The same as the 1st.

3rd row.—Knit 1, * seam 2, knit 2; repeat from *, at the end knit 1.

4th row.—The same as the 3rd.

Repeat from 1st row.

No. 3.—Cast on an uneven number of stitches.

1st row.—Slip 1, * seam 1, knit 1; repeat from *.

Every row is alike.

No. 4.—Cast on an even number of stitches.

1st row.—Plain knitting.

2nd row.—Slip 1, * seam 1, knit 1; repeat from *, at the end knit 1.

Repeat these two rows alternately till the length required is done.

No. 5.—For two colours, cast on an uneven number of stitches.

1st row.—Knit 1, * bring the wool forward, slip 1, pass the wool back in front of the slipped stitch, knit 1; repeat from *, at the end knit 1.

2nd row.—Knit 1, * seam 1, pass the wool back, slip 1, bring the wool forward; repeat from *, at the end knit 1.

This stitch looks pretty in two rows of each colour alternately, or with six rows of one colour and two of another.

CHILD'S SOCK.

One ounce of Shetland lambswool and four of H. Walker's No. 16 taper-pointed steel pins are required.

Cast 21 stitches on the first, and 24 on each of the other two pins.

1st round.—Seam 1, * knit 2, seam 2, repeat from *; knit 24 rounds in this way.

25th round.—Seam 1, knit the remainder, knit 80 rounds in this manner, divide for the heel, and take 17 stitches on each side of the seam; knit these in rows, alternately seamed and knitted, till 24 rows are done; knit back to the seam and 5 beyond, knit 2 together from the left pin, turn, seam the centre stitches and 2 together from side. Continue thus knitting and seaming alternately, and taking 2 together, till the heel is closed in; then take up 14 stitches down each side of the heel; knit the instep stitches, diminish by knitting 2 stitches together on each side of the foot part in every alternate row until 7 decreases have been made. Knit 58 rows without decreasing, divide the stitches for the toe equally on three pins, knit 2 together at the beginning of each pin until only 3 remain; run the wool through these 3, and fasten off the end on the outside.

GENTLEMEN'S SOCKS: A VERY GOOD PATTERN.

Three ounces Scotch lambswool yarn and four of H. Walker's No. 16 taper-pointed steel pins are required.

Cast 28 stitches on the first pin, and 24 on each of the other two.

1st round.—Seam 2, knit 2, repeat; knit 30 rounds in this manner.

31st round.—Seam 1, knit the remainder plain, knit 85 more rounds the same as the last; then for the heel take 18 stitches on each side of the seam, and knit them in rows backwards and forwards, alternately plain and seamed—plain when the right side is towards you, and seamed when the wrong side. Knit 30 rows in this manner, then take 4 on each side the seam-stitch, and place the stitches on each side of these on to separate pins, the centre stitches to be knit and seamed alternately; and at the end of each row knit 2 stitches together from the sides, till there are 17 stitches on the centre pin: then continue knitting those on the centre pin, and with the last stitch of each row take one stitch from the sides, and knit it together with the last as one; when all are knitted off, take up 18 stitches down each side of the heel, * knit a plain round, next round decrease by knitting 2 stitches together on each side of the foot; repeat from * five times more, * knit 2 plain rounds in the next, decrease 1 stitch on each side of the foot, repeat from last * three times more, knit 64 plain rounds, divide the stitches for the toe, decrease on each side of 4 stitches on each side of the foot in every alternate round until only 20 stitches remain: place them on two pins, half on each, fold them together, and cast off.

GENTLEMEN'S KNITTED STOCKINGS.

Six ounces of Scotch lambswool yarn, and four of H. Walker's taper-pointed steel pins, No. 15, are required.

Cast 35 stitches on the first pin, and 36 on each of the other two.

1st round.—Seam 1, * knit 2, seam 2, repeat from *; knit 66 rounds in this manner, then knit 80 rounds, seaming the centre stitch of every alternate row only; * next round knit the seam-stitch, knit 2 together, knit to within 2 stitches of the end, still preserving the ribs of 2 and 2, knit 2 together, knit 4 rounds without decreasing, repeat from * ten times more, knit 42 rounds without decreasing, then divide the stitches for the heel, take 20 on each side of the seam, stitch and knit them in rows, continuing the ribs of 2 and 4 till 34 rows are done; * next row knit to within 3 of the seam-stitch, knit 2 together, knit 1, knit the seam-stitch, knit 1, slip 1, knit 1, pass the slipped stitch over, knit to the end of the row, seam the next row; repeat from * twice more, then knit 1 row, seam 1 row, fold the needles together, and cast off the stitches; take up 21 stitches down each side of the heel, * knit the instep-stitches in ribs still, knit the 2 first stitches of the foot part together, knit to the end of the foot, knit 2 together, knit 2 rounds without decreasing; repeat from * till 4 decreases have been made, knit 76 rounds without decreasing, divide the stitches equally on three pins and decrease for the toe: there will no longer be any ribbing.

For the toe knit to within 3 of the end of the first pin, knit 2 together, knit 1; knit the first stitch of next pin, slip 1, knit 1; pass the slipped stitch over, knit to within 3 of the end of this pin, knit 2 together, knit 1; knit the first stitch of last pin, slip 1, knit 1; pass the slipped stitch over knit to the end; repeat the decreasing in every third round till only 8 stitches remain; place 4 on each of 2 pins, and cast off; fasten the end securely.

KNITTED DISH-CLOTHS.

These are admirable things for use and wear. Get four skeins of knitting-cotton. Set up thirty-six stitches, and knit a square with the four skeins, with very large short wooden needles, about the size of the figure in the margin.



NETTING.

The art of netting is of *great* antiquity, having been practised from the earliest ages alike by the most refined and the most uncivilized nations. In the fourth chapter of St. Matthew, and twenty-first verse, we read of our Lord's disciples as "mending their nets;" it is, therefore, probable that the art has been known for two thousand years.

The method of teaching it by explanation is not easy, nor would Dr. Johnson's definition of it induce many young ladies to learn netting.

He describes it as "a complicated concatenation of rectangular angles." We will, however, endeavour to give a more simple explanation.

Thread a netting-needle, taking care to tie the end of the thread or silk firmly through the hole in it, to prevent its slipping; then take a piece of string or ribbon rather more than a yard and a half, join the ends, and place it over the foot; tie the end of the thread to that part of the ribbon that reaches the hand; take a round mesh, pass the thread over the mesh on to the second finger of left hand under the mesh in front of the ribbon, and hold it back with the thumb of left hand; insert the netting-needle between the loop on second finger and under the string, catch back the thread with the little finger; draw the needle through and let off the thread from the middle finger, and then off the little finger; draw the thread close up to the mesh; this will make a knot. Repeat this till about 40 stitches are done, slip out the mesh, turn the row just done, and net in the same way, only putting the needle into the hole formed by each stitch instead of under the string; net a number of rows until the netting looks quite even—that is, all the stitches of the same length and the knots exactly opposite to each other.

Beginners are very apt to make long stitches, and it is very troublesome to unpick them, but it must be done. Take a pointed needle and gradually loosen the knot; then pass the needle back through the loop: this will undo it. A whole piece of netting would be spoilt by one long stitch.

Numbers of very pretty things can be made in netting, such as antimacassars, couvettes, curtains, D'Oyleys, edgings, frills, purses, &c.

TWISTED NETTING, SOMETIMES CALLED HONEYCOMB NETTING.

It is very pretty for a Purse.

Four skeins of middle-sized purse-silk, steel mesh No. 16, and a steel netting-needle are required.

On a foundation of an even number.

1st row.—Plain netting, passing the silk twice round the mesh.

2nd row.—With the silk once round the mesh, half twist the 2nd stitch, and then net it, net the first stitch plain, next the 4th stitch the same as 2nd, and the 3rd as 1st; repeat in this manner to the end of the row.

3rd row.—Plain netting, with the silk twice round the mesh.

4th row.—The same as 2nd; repeat these alternately; when a sufficient width is done for the purse, net together one-third of the length at each end, sew up the mouth, and put it on a stretcher. This will make the netting look more even after taking it off the stretcher. Crochet round the mouth of the purse, 1 stitch of double crochet into each loop.

SPOTTED NETTING FOR PURSES, &c.

Use the same needle and mesh as in the foregoing.

On a foundation that will divide by seven.

1st and 2nd rows.—Plain netting.

3rd row.—Net 7 stitches, pass the silk round the mesh, and the needle through below the knot in the 2nd row, but without netting it. This is between the stitch first netted and the one next to be done. Repeat to the end of the row.

4th row.—Net 6 stitches, then the loop-stitch with the 7th; repeat.

This spotting can be done in a variety of simple forms. It looks very pretty with one spot in the first place, as above, then three spots, one beyond each side, then one in the middle of the three.

To close a purse in netting, after picking out the knots from the foundation, fasten the silk with a weaver's knot to the end of silk at the beginning, hold the two sides of the purse, net a stitch into the first loop of the side farthest from you, then a stitch into the first loop of the side nearest, and so on alternately till one-third of the length is closed; then, without cutting off the silk, crochet into each loop of one-third, net the remainder together, and crochet the other side of the mouth.

DIAMOND NETTING FOR CURTAINS, WITH SCALLOPED BORDER.

Eight dozen reels of Messrs. Walter Evans and Co.'s "Boar's Head" cotton, No. 8; a steel mesh, each of Nos. 8 and 11.

The number of stitches for the foundation must be calculated according to the length the curtains are required.

Net 4 rows plain on mesh No. 8.

5th row.—On mesh No. 11 net 1 stitch; net the 2nd, passing the cotton twice round the mesh; repeat.

6th row.—Plain netting, drawing up the short stitch half-way, so as to make it even with the other.

Repeat the 5th and 6th rows until 24 are done, then net 4 plain rows on mesh No. 8.

29th row.—Plain netting on mesh No. 8.

30th row.—Net 15 stitches, pass the cotton twice round the mesh, repeat.

31st row.—Net till you come to the loop-stitch, pass the needle under it, then net it, pass the cotton round the mesh under the last netted stitch, and net the next.

32nd row.—Net 13 stitches, make a loop by passing the cotton twice round, net 2 stitches, make a loop, and repeat.

33rd row.—Net 13, pass the needle under the loop, then net it; pass the cotton over the mesh under the last loop, net 2 stitches, pass the cotton under the loop, net it, pass the cotton over the mesh under the loop, net the next stitch, and repeat.

34th and 35th rows.—The same, making 3 loops instead of 2.

36th row.—The same as 32nd.

Repeat from 29th row twice. The diamond of holes must be made to come in the centre of plain stitches in 29th row.

Repeat from 1st row until the curtain is wide enough.

For the Scalloped Edging make a foundation of a yard or two at a time, as it is easily joined, and a long foundation is troublesome for so few rows. Three different-sized meshes will be required: an ivory one three-quarters of an inch wide, and a steel mesh, each of Nos. 13 and 17.

1st row.—On the wide mesh net 16 stitches into each loop.

2nd row.—Net 1 plain stitch into each loop with mesh No. 13.

3rd row.—With the smallest mesh pass the thread twice round the mesh, net 2 plain stitches in the next loop; repeat to the end of the row.

4th row.—With mesh No. 13 net the long stitches only, leaving the increased stitches without netting; net 2 plain rows on No. 13 mesh; this completes the scallop.

A number of yards will be required.

ROUND NETTED COUVRETTE.

Four reels each of Nos. 6 and 12 Messrs. Walter Evans & Co.'s boar's head cotton; steel meshes, Nos. 13 and 15; an ivory one three-quarters of an inch wide; two netting-needles.

Make a foundation of 32 stitches, and unite it in a circle.

1st round.—Plain netting with the finer cotton on mesh three-quarters of an inch.

2nd round, and 3 following.—Plain, on No. 15 mesh.

6th round.—On the wide mesh with the coarse cotton. Net 4 times into 1 loop, miss 1 loop, and repeat; net the next 5 rounds on No. 15 mesh, 1 stitch into each loop with the finer cotton.

12th round.—With wide mesh the same as 6th. Net the next 11 rounds plain on No. 13 mesh with fine cotton; 24th round the same as 6th; net the next 11 rounds the same as the last 11.

36th round.—The same as 6th.

37th round.—Plain netting on No. 13 mesh.

38th round.—Net 3 stitches on No. 13 mesh with fine cotton, pass the thread twice round the mesh, miss 1 stitch, and repeat.

39th round.—Net 2 plain stitches, beginning on the loop after the thread is passed twice round the mesh; in last round pass the thread three times round the mesh, and repeat.

Repeat the last 3 rounds twice more. Rows of coloured ribbon run into the netting on the wide mesh have a very pretty effect.

PERAMBULATOR COVER.

A very smart one may be made of white mail cloth, *i.e.*, diapered satin sheeting, bound with dark green or blue velvet, and worked in the centre with a half wreath formed by a bent spray of leaves, flowers, or fruit, such as oranges, wild roses, ivy, or some other design. In the middle the monogram of the child, composed of gold twist or thick silk. Some monograms are of small cord, or have the letters composed

of a number of single daisies or forget-me-nots set close together and graduated at the ends. If for every-day use, coarse white linen oatmeal cloth or serge is suitable, and coarse lace laid on over a band of colour or put on fully looks well.

RUSSIAN CROSS-STITCH.

This is very favourite work now, being quickly done, and inexpensive. Tennis aprons, tea-table cloths, antimacassars, &c., are very effective made of oatmeal cloth with a border of cross-stitch worked in blue and red marking cotton. After deciding upon the article to be worked, and having got the material, tack on a piece of ordinary wool-work canvas which has previously been cut in strips, the width of the border required. Of course the canvas must not be very coarse unless the cross-stitch is to be worked in wools. After working the pattern over the canvas pull out the threads of the canvas, leaving the cross stitch on the material. Small books with designs for this work may be had at any good embroidery shop.

BRETON EMBROIDERY.

Buy a common red cotton handkerchief with a border, cut out one of the designs of the border, and sew it neatly on to the piece of satin or silk which is to be embroidered. Then work over the pattern in different coloured silks, making the colours harmonize, and keeping the shape of the flower, leaf, fruit, or whatever the pattern may be. The embroidery when finished should entirely hide the pattern, and if well done has a very good effect. Very pretty handkerchief and glove satchets may be made in this way.

PLUSH OUTLINING.

This is most effective work and quickly done. Very pretty cushions, tea-cosies, or book-covers may be made in this way. Buy a piece of plush which has a pattern stamped on it, and sew neatly and carefully round the edge of the pattern some very narrow gold cording. A little shading with a few threads of a little dark gold filoselle adds very much to the rich effect.

DARNED EMBROIDERY.

This is outline work with the ground darned all over in and out in straight lines backwards and forwards, taking up two threads of the material from right to left and reversely. The outline design should be worked in crewel stitch, with crewel or filoselles of a darker or lighter shade than the groundwork, and should be enclosed all round in a straight line to form a terminating point to the darning. Also two shades of blue or brown filoselle look well for the design, and the ground filled in with darning in gold knitting silk; this is called cloth

of gold, and has an exceedingly rich appearance. Huckaback and honeycomb towelling are the best materials to work upon, as then the darning is easily done by taking up the raised threads.

A handsome quilt may be worked in this way, of course carefully joining the towelling together.

ORIENTAL WORK.

This work may be applied to almost anything capable of needlework decoration, music-stool covers, foot-stool covers, cushions, banner-screens, tea-cosies, work-baskets, reticules, or mats. This work is really lovely, and both easy and full of variety. Any old scrap of silk, satin, velvet, plush, cloth or satteen, or even flannel, work up beautifully. Supposing you want to make a square mat you must first take a piece of canvas or any kind of linen the size you intend your mat to be, and using this as a foundation, tack on to it a much smaller square exactly in the centre; next tack four very small pieces in each corner (calculating for a margin of about an inch round the outside to unravel afterwards for fringe) and four long pieces in the spaces still left, leaving about a third of an inch space between the pieces, which space should be covered with any dark self-coloured silk lapped over by the edges of the square pieces. All these pieces will be raw at the edges, and the next thing will be to make them neat and firm. Take a length of Berlin wool, or two or three thicknesses of crewel wool, hold them with the left hand exactly over the edge of the stuff, and threading a needle with three threads of filoselle of any shade that is liked, proceed to overcast them. This will give a cord-like finish. More pieces of any shape that may be fancied can be tacked on to those already arranged, always taking care to make them firm in the manner described. Take the tacking threads out of each piece as it is finished. All the pieces, as well as the spaces between them, are to be filled in with various pretty fancy stitches, worked with bright-coloured filoselles according to taste; no two pieces should be alike; the worker will very soon find no difficulty in inventing new stitches, as one seems to suggest another—feather-stitch, coral stitch, button-hole stitch, crossed stitches, darning, or French knots all look very well, and gold cord may also be introduced. Of course, unless for a mat, it is not necessary always to arrange the work in squares, nor in any particular shape. Any irregularly-formed pieces can be used, as uniformity is not to be aimed at.

MACRAMÉ WORK, OR KNOTTING.

This is a very old work revived, and is really a most fascinating employment. The materials are very inexpensive, and most effective work is very quickly executed. It is wonderfully strong, and seems inclined never to wear out. It is used principally for furniture decoration, such as mantel borders, brackets, wall-pockets, and work-baskets. It can either be done with string, which is to be bought in balls of various

sizes and shades, or in thread or silk. Macramé work must be done evenly and tightly. When it was first revived it used to be done upon a cushion, but since that either a plain deal board or the inexpensive frames on purpose for that work have taken the place of cushions. The work consists entirely in tying knots and making bars. Foundation cords are stretched across (lengthways) the board, and threads are fastened upon them and knotted from them downwards, following any pattern given.

PINCUSHIONS.

Several pretty and new designs for these useful articles have been lately introduced. Some are made in the shape of a sunflower. To make one of these you must start with a circle of cardboard $2\frac{1}{2}$ inches in diameter as foundation, cover this with a piece of black silk, and on the outer edge, on the side the silk is folded over, leaving about an inch space in the centre, pleat two strips of yellow twilled flannel which has already been cut, one strip 2 inches wide, the other $1\frac{1}{2}$ inches wide, so that the edges come one within the other; notch the outer edges of the flannel and in the centre place a little padded dark green plush cushion to imitate the raised centre of the flower. Sew on the back a piece of dark green ribbon with a bow at the top by which to hang it up.

Another pretty pincushion is made with the brass face piece of a cart-horse, which can be bought at the saddler's. Get a piece of baize as long as the face-piece measures from end to end, and enough to roll round and round till it will lie thick and flat at the back of the ornament, or sew up a piece of stuff and pad it with bran. Cover this with a bright piece of satin, and sew the face-piece firmly on, so that a piece of satin shows on each side; make a bow of ribbon with long ends, and fasten an end to each side of the pincushion to hang it up by.

CUSHIONS.

These should be large and soft, and can either be worked in crewels, the design being poppies or wild roses in wreaths and sprays on a light ground, or a sunflower or water-lily on a dark ground; this latter worked in filoselle has a very fine effect.

SUNDAY SCHOOL BANNERS.

Have a set of letters of the required size cut out in cardboard, place those you want to use for the motto upon some material, the colour of which must contrast with the background of the banner, and trace all round the outline with a black-lead pencil. Work over the pencil in buttonhole stitch with Berlin wool of a third colour, then cut the shape of the letter out round outside the buttonhole stitches. The background may be of red Turkey twill with letters of blue twill or oatmeal cloth, buttonholed with blue. The letters must then be arranged on

the background and sewn on with cotton. The lower edge of the banner may be bordered with fringe and a tassel placed at each corner. Banners of this kind will not be injured by rain.

CHURCH NEEDLEWORK.

I must now give some little advice as to church needlework. I have lately been reading a very instructive article upon the subject which I will endeavour to pass on to my young lady readers. During the last ten years ecclesiastical embroidery has made great progress, being now perfected to an extent hitherto unknown. Nearly all our churches are embellished with a handsome altar-cloth, pulpit, and lectern frontal^s, communion kneeling mats, embroidered altar-linen, alms bags, &c.

Of course the very best materials should always be used for church-work—plush, satin, fine linen, silk, and velvet—and the embroidery is always worked with pure gold thread, and the richest silks. The stitches are simple, and few in number: satin stitch, basket stitch, and French knots are all that is necessary, in fact, satin stitch is the principal stitch in this kind of work, and all that is required provided it be well raised, and each stitch even and close to the next.

Colours are emblematic, and certain colours are appropriate for the different seasons, thus:—gold and blue for Easter; silver and white for Whitsuntide and Christmas; violet for Advent and Lent; black for Good Friday; crimson for festivals of martyrs; green, the emblem of eternal spring, is suitable for all seasons. The cross, as the special symbol of Christianity, should always occupy a prominent position, and be clear and distinct; next in importance comes the holy monogram, I.H.S., which may be either in separate letters or entwined. Other ecclesiastic monograms can be employed as required. Passion flowers and lilies are appropriate as floral representations, and may be embroidered as orphreys on each side of the altar cloth, or twined in with the monogram on cushions and alms-bags; these flowers should be worked with silks in the ordinary crewel stitch. Vestments, stoles, book-markers, sermon-cases may all be embroidered. For satin-stitch work it is a good plan to purchase a pattern monogram of red untearable flock to lay on the material and work over, as this gives the raised appearance so much admired. Altar-rail kneelers and chancel-carpets are worked in cross-stitch with Berlin wool upon canvas.

CROCHET.

Crochet is not nearly so much the fashion as it used to be, and there have been many instruction books written upon it. Crochet derives its name from the implement it is done with, viz., a hook.

A great variety of useful and really elegant things can be produced in crochet, and one great advantage that it possesses is that, if laid aside hastily, the stitches do not run down. As this work is so well known I will merely give one or two recipes for it, and the explanation of terms used in crochet.

EXPLANATION OF TERMS USED IN CROCHET.

To *make a chain*, or foundation to work on.—Tie a loop in the thread or wool, take it on to the crochet-needle, hold the end of the wool between the thumb and forefinger of the left hand, and hold back the wool to be worked with the little finger. Take the wool up on the crochet-needle, and continue to draw the wool through the loop on the needle till the desired length is made. To make a chain after any other stitch is merely to draw the wool through the loop on the needle.

A stitch of single crochet.—Having a loop on the needle, take up a loop of the previous row, draw the thread through both. A succession of these stitches is what is called "shepherd's knitting."

A stitch of double crochet.—Having a loop on the needle, take up a loop of the previous row and draw the thread through, then draw it through both on the needle.

A long stitch.—Having a loop on the needle, take the thread over the needle, take up a loop of the previous row, draw the thread through on to the needle, draw the thread through 2 on the needle, and again through 2.

An extra-long stitch.—The same as a long stitch, only taking the thread twice on the needle, and drawing through 2 three times.

A treble-long stitch.—The same, only taking the thread three times on the needle, and drawing through 2 at a time for four times.

GENTLEMEN'S CROCHET SILK PURSE IN POINTS OF CERISE AND BLACK.

Three skeins of each colour of middle-sized purse-silk, and H. Walker's "Penelope" crochet-needle, No. 4½, are required.

These purses are coming very much into use, and most gentlemen like them very much. The manner in which they are worked makes one end of the purse one colour, and the other another, the two colours meeting in the centre in points. The two colours are convenient for distinguishing at which end the gold or silver is placed.

Make a chain of 112 stitches with black, draw the cerise silk through the black loop on the needle, and make 17 chain with it.

1st row.—Turn, miss 4 loops of the chain, work a long stitch into the 5th, * make 1 chain, miss 1 loop, work a long stitch in the next, repeat from * five times, make 1 chain, miss 1 loop, take up the silk and insert the needle in the next, draw the silk through, then take up the black silk and draw it through the 2 loops on the needle, and finish the stitch; * make 1 chain, miss 1 loop, make a long stitch into the next; repeat from * to the end of the row with black.

2nd row.—Turn, make 4 chain, work one long stitch into the hole formed by the chain-stitch, make 1 chain, and repeat into every hole until within 8 holes of the cerise in last row, take the cerise silk and hold it along the top of the row, take up the black silk on the needle, draw it through the hole. Finish this stitch and the row with cerise.

3rd row.—Turn, make 4 chain, work a long stitch into the first hole, make 1 chain and repeat, working 7 long stitches beyond the cerise in last row, and joining to the black as before in the 8th; finish the row with black. Continue to work in this way, carrying the cerise 8 stitches farther on in each row until only 8 of black remain; then decrease the cerise stitches, and increase the black in the same proportion. Repeat this until two perfect points of each are done. The purse will then be wide enough. It must be crocheted together, by working * a stitch of double crochet into the first hole on each side together, make 1 chain, repeat from * till 20 holes are joined.

For the mouth of the purse, work 2 stitches of double crochet into each of the next 23 holes on the side towards you; work in the same way into the 23 corresponding holes on the other side, join the other end in the same way as the first, stretch it, and sew up the ends.

Tassels made of the same silk are very pretty.

CHILD'S VEST IN TREBLE CROCHET.

If required about 12 inches long, procure $2\frac{1}{2}$ ounces of white merino wool—a smaller size can be made by using 3 balls of cocoon wool. Bone crochet needle, No. 12. Commence with 62 chain, turn, 1 treble in the third stitch from the needle, and treble all along, making 60 treble in all.

2nd Row.—2 chain to turn and work 60 treble again.

3rd Row.—2 chain to turn, work 60 treble again, and this completes the half of shoulder.

4th Row.—2 chain to turn, and work 50 treble stitches. Repeat this row till 15 of these short rows are done, and at the end of the fifteenth row make 12 chain, turn, and again work 60 treble up and down for 3 rows. This completes the front of the vest. Recommence and work a similar piece for the back. Then sew up the shoulder-straps, and sew the sides together, leaving sufficient space for the armholes. For the edge round the neck and armholes, work 1 double crochet in one ridge of the treble, work 7 treble in the next ridge, and repeat. Then run a ribbon round the neck to tie in front.

SQUARE SHAWL, COBWEB PATTERN.

Merino, or Shetland wool. Medium sized bone crochet needle. Begin with 6 chain, join round, and in the centre work 6 treble, 3 chain four times, and join round.

2nd Round.—1 double crochet in the middle of the 6 treble stitches, 3 treble, 3 chain, 3 treble, 3 chain, 3 treble, all to be worked under the 3 chain of preceding round. Repeat.

3rd Round.—1 double crochet over the double crochet of last round, 3 treble, 3 chain, 3 treble, under the 3 chain, a double crochet in the corner on the middle stitch of 3 treble, 3 treble, 3 chain, 3 treble, under the next 3 chain of last round; repeat.

4th round.—1 double crochet over the double crochet of last round, 3 treble, 3 chain, 3 treble under the 3 chain, 1 double crochet, 3 chain.

1 double crochet, over the double crochet in the corner, 3 treble, 3 chain, 3 treble, under the next 3 chain; repeat.

5th round—1 double crochet over the double crochet of last round, 3 treble, 3 chain, 3 treble. under the 3 chain, 1 double crochet on the last of the 3 treble, 3 treble, 3 chain, 3 treble, 3 chain, 3 treble, all to be worked in the small loop at the corner. 1 double crochet on the first of the 3 treble, 3 treble, 3 chain, 3 treble under the 3 chain of last round; repeat. The working of the third, fourth, and fifth rounds is to be repeated for the whole size of the shawl; the increasing at the corner produces an extra web, without causing fulness.

APPLIQUÉ IN CRETONNE.

This is a charming new style of application. Take a piece of material—black satin is perhaps the best of all—suitable for a screen, cushion, or other article, fix it on a flat surface, and then cut out your designs from the cretonne. Birds are the most effective, being so brilliantly coloured. Cut out a branch, say of crab-blossom, and such birds as you prefer; lay these face downwards and paste carefully with starch, then lay them on the satin. It would be well first to place them on the satin before starching, to judge of the effect, and mark the places where you wish them to be with pins, and then starch and fix them. It is best then to put the work in a frame; but if this is inconvenient, the cretonne must be further attached by a stitch here and there, as it is liable to break away if much pulled about. Filosel is the best for the cretonne edges, which must be very carefully done. Care must be taken to make the down-stitch in the cretonne, and the up-stitch in the satin just close to the cretonne margin. The edge must not be made in overcasting, but in small close stitches, blending with the colouring of the cretonne.

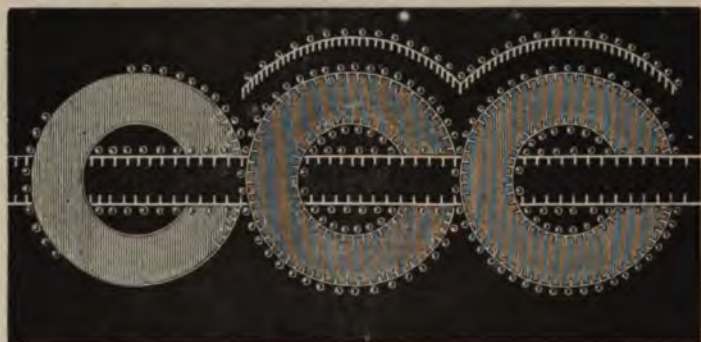
Ladies should buy three shades of filosel of every colour in the cretonne they mean to use. In the edges of the birds and flowers all these shades will be required, for each stitch must match as nearly as possible the painting of the morsel it touches upon. When all the margins are worked the labour of the undertaking is over, and its more romantic phase begins. You must then work long stitches in the highest lights of every portion, using the lightest shades for this purpose, and in the darkest parts use the very dark shades: all this has to be done by a few long stitches, and the effect it produces is marvellous.

The middles of flowers should be worked in a knotting-stitch formed thus: Draw your needle out at the point where you wish to make the first knot; place the thumb of the left hand on the silk about an inch from where it emerges from the material, letting it stand in a loose loop; twist the needle in this from right to left till there are three coils on it; then put it over the thread near the thumb, and put the point firmly into the material—holding it with the left hand, while with the right you take

the silk where the thumb of the left held it, and gently draw it tight; then hold the left thumb on the knot, while with the right hand you draw the needle through. A cluster of these knots makes a very effective centre to a flower. The stems, if fine, are very difficult to manage, because the cretonne gives way; it is easier to let them go, and work the stems in embroidery. French cretonne is the best for this work; the heavy twilled cretonne is very difficult to manage, and the colouring is less delicate: the satin-faced has a fine effect, but is difficult to cut.

TABLE BORDERINGS.

Take a piece of fine black cloth the length that is required; cut circles in paper this size, other circles in coloured llama, with which cover the



paper ones. These are to be tacked on to the cloth with a piece of military braid threaded through the circles. They are then to be sewn on to the cloth with yellow silk in a buttonhole-stitch, the beads (white ones) to be sewn on after.

The coloured rings are to be put on this order:

- | | | |
|-------------|------------|----------|
| 1. Drab. | 4. Yellow. | 7. Pink. |
| 2. Crimson. | 5. Violet. | 8. Drab. |
| 3. Blue. | 6. Green. | &c., &c. |

This makes very handsome tablecloth or mantelpiece borders.

BANNER SCREEN.

The following illustration is a portion of a banner screen. The foundation is ticking, the narrow stripes are black velvet fastened down to

the ticking with herringbone-stitch in filoseil. The filoseil must be split; only three threads used. The red and green stripes are ribbed ribbons, and five stripes will make the screen a good width. On the red is worked corn-flowers and oats. The corn-flowers come between every spray of corn and oats. The green stripe has daisies and brown grasses



alternately all down the stripes. Netting-silk may be used for the stems, but the filoseil must always be split, and the leaves shaded with two greens. Any stitch may be used to represent the flowers, according to the taste of the worker. Heather and bluebells work well, and rose-buds. A cord of all the colours must be made to go round the screen, except at the bottom, where a fringe must be made to correspond exactly with the work. The green and red ribbon is fastened down to the ticking with black netting-silk, buttonhole-stitch. Narrow stripes of the ticking are left between every ribbon and velvet. The green ribbon ought to be a beautiful *blue-green*.

TICKING WORK.

The material which is used for bedding would have been, one might suppose, the last thing to form the groundwork of ladies' fancy work, but the effect is excellent. Coarse coloured netting-silk and gold braid is all that is needed beside to embroider a pair of slippers, which will have the effect of Moorish work. Between the stripes of the ticking a coral-stitch must be worked, alternated with herringbone-stitch, the gold braid being run on between on the black stripes of the ticking with very fine gold-coloured silk. Being very easy and very inexpensive, this is a work which all might learn who like needlework, and is handsomer than wool-work slippers, wearing, I believe, equally well.

CURIOUS WORK.

The following letter has been kindly sent to me by Miss INGELOW. The illustrations of the beautiful work will, I hope, inspire my young readers with a desire to do some like it, and Miss INGELOW's description aid them in doing so.

MY DEAR MRS. MACKARNESS,

You were saying the other day that you should like to have a description from me of some of the kinds of needlework that we possess which are either peculiar or pretty.

Of these I think a pair of pictures of dead game, worked by my aunt, after Miss Linwood's style, come first. They are seldom noticed by our friends, for the simple reason that they always pass for oil paintings; but when closely inspected as they hang on the wall, every stitch is visible. They are not done on canvas, and are neither in tapestry-stitch nor square-stitch, but in a long irregular stitch. Here and there shadows have been worked in as an afterthought, or deeper tints have been laid over the already worked ground. The stitches in the birds' heads are almost as fine as touches in a miniature; but a falling feather, which seems to be coming down as lightly as a snow-flake, shows on investigation that the whole ground of the picture was finished before it was worked on, and the stitches forming it go across and over the other.

These pictures have been worked about seventy years, and are as fresh as ever. They may almost be called works of art, instead of which the lambswool work generally done can rank no higher than the merest ornament, and it does not last ten years.

I think any one who has a knowledge of drawing and a picture to copy might easily do this work.

When a child I sometimes heard my old aunt describe the process.

Mrs. Linwood, mother of the celebrated Miss Linwood, had a school at Leicester, and the daughter gave lessons in it on this peculiar work. My aunt was educated by Mrs. Linwood. She showed a remarkable aptitude for *painting thus with the needle*, but unluckily she regarded



Curious Work.



somer fabric with it thus :

She took a piece of stiff writing-paper, and with a needle and thread fastened down upon it the cut-out work, face downwards. She took

the art as a mere accomplishment, and hardly ever troubled herself to exercise it after she left school.

The two pictures are all we have of her doing. She told my mother they were worked in a frame on a stiff twilled material called "tammy." An outline of the picture to be copied was drawn in chalk, and the worker stood at her frame, and retired every few minutes to observe the effect from a distance. No stitches were ever pulled out, but worked over.

Miss Linwood employed a special dyer to make innumerable shades of colour for her. She used either a harsh thin worsted, or a very fine crewel. Lambswool and silk will not do, as they fade. Any one who has a taste for drawing, and a good oil painting for a copy, might work a picture thus. It is, of course, understood that the whole ground is to be carefully worked over. Landscapes look remarkably well, fruit and flower-pieces, also birds and most animals.

Then I must mention a kind of work that my mother often does, and that you admired. Many years ago an aunt of mine was describing to my mother some work she had seen done at Taunton. It was satin-stitch embroidery, cut out, arranged in some kind of regular pattern, and the interstices connected together with a network of fine crochet. I may as well remark in passing that satin-stitch, however old and worn the fabric may be from which it is cut, does not fray: it remains intact and hard.

My mother cut out the satin-stitch patterns from some old Indian muslin gowns, babies' caps, and robes, and instead of connecting it with crochet, made a very much richer and far hand-

care to use such a variety of forms and sizes that no regular pattern could be traced in the work. At some point or other each piece of satin-stitch touched the next. A great deal of the richness of the effect was found to depend on there not being too much groundwork. A very fine thread was then drawn from point to point of the satin-stitch, and worked over in buttonhole-stitch, till the whole was quite secure, so that in wearing no point could rise, the fabric being firm enough to be cut away from the paper. We generally make this work in pieces about as large as the palm of the hand, and put them together afterwards. This insures their being perfectly clean. The effect is more beautiful than most kinds of ancient lace, and the fabric is very durable, a large *berthe* made by my mother twenty-five years ago being still in perfectly good condition, though it has been very much worn.

Of course, the beauty depends partly on the richness and variety of the work used. Any one can make it who has satin-stitch patterns to cut out; but I must repeat that the fine effect greatly depends on the endless intricacies of the pattern, and this is an accidental perfection, depending on there being plenty of work to select from, and from the carefulness of the worker to avoid repetition. Several people, friends of our own, who have copied this work, have been induced, on the contrary, to make a decided pattern. This is always found to spoil the effect.

My mother invented another kind of needlework, but neither she nor I can describe it; for it is done without any pattern, and must be invented by the worker as she goes on. The annexed drawing may assist: the fabric is cloth, and the flowers are worked in wool in their natural colours.

I do not think we have any other needlework that is at all peculiar. Lace stitches can be learnt from books, so I need not mention them.

Excuse this prolix letter, dear Mrs. Mackarness, and believe me

Always sincerely yours,

JEAN INGELOW.

ROMAN WORK.

This is a very pretty new work, the following description of which has been sent me by a friend. It is done on a kind of brown linen, which can be bought ready traced for almost any article, such as banner screen, night-dress and comb-bags, pincushions and watch-pockets, &c. It is worked with a brown thread sold especially for this purpose. The principal stitch is buttonhole, and the object of the work is to make the edge of the buttonhole-stitch meet in the pattern, and wherever it does so a piece of the linen is cut out. Care must be taken not to cut where the buttonhole does not meet. The centres of the pattern are usually done in satin-stitch. After the work is finished and cut out, silk of any colour should be put underneath, the brighter the better, as the design is then well thrown out.

PRETTY TABLE OR MANTELPIECE BORDERING.

Take a piece of common linen stair-covering, cut off the border (take care the pattern is a good flowery one); work the *leaves* of the pattern with different shades of green, single Berlin wool, in a long embroidery-stitch. Buttonhole the flowers, some with different colours—crimson, bright pink, lilac, and blue; work the centre eye of the flower in black



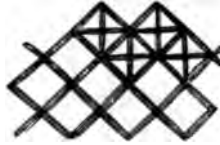
wool, stitch the black wool down at intervals with yellow purse-silk, and make rays of the yellow silk and the wool in sets of three long stitches from the eye to the buttonhole border, as shown in the illustration. The border, which should be a zigzag, should be in four shades of brown, beginning from pale maize and finishing with an outside one of black, large stitches of yellow silk caught over each point of the border.

RUG WORKED ON SACKCLOTH.

This mat is worked upon common corn-sacking, and the length required for a rug is about a yard and a half or three-quarters, according to taste, and the cost is about one shilling and sixpence for the piece necessary. It was first seen in Ireland, but who first introduced the idea is not known. The sacking requires first to be well cleansed of the little uneven discoloured bits of sacking by pulling them out, and when that is finished, you begin by No. 1, working a common herringbone in yellow wool round the edge of the sacking, thus:

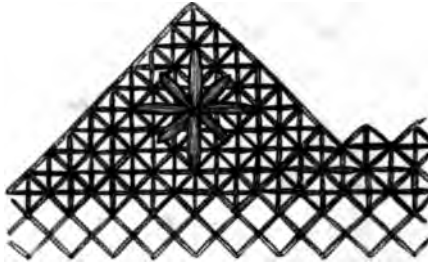


As much care as possible must be made to keep the herringbone equal in size. No. 2 is the same stitch, but worked in black wool. Two rows



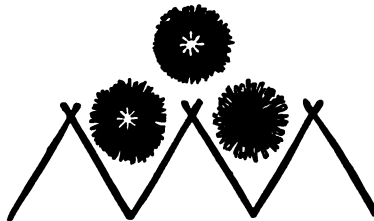
No. 2.

all round the mat must be worked, and eventually crossed like the above, and then the corners are formed by working eight stitches or squares above the double row of black, beginning from the corner stitch. Continue working these eight stitches, one row upon the other, till a complete square is formed, allowing you to count eight stitches on each side of the square. Make one of these squares at each corner of the sacking, after which the points round the mat must be worked, and that can only be done by counting how many squares or stitches there are between each corner, and how many stitches can be reserved for each point, leaving one or two stitches between, and graduating the squares or stitches to a point, thus—



No. 3.

After having completed the large squares at the corners and the points, comes No. 3, a star in red (double) wool, with a centre of double yellow wool, is made in the centre of each corner and each point, those of the corners being much larger.



No. 4.

No. 4 consists of stars worked in single wool of various colours, according to taste, one being placed above each black point, and one between them. Then make a centre to each star in black, thus—



After which put a star of yellow wool over the black centre, except to the yellow stars, which remain black. These centres are made in single wool.

No. 6 is simply a large herringbone-stitch pointed with black, and caught in the centre with yellow, like the following. This is worked in red or magenta, and forms the first row of the centre of the mat, and must of necessity be worked at an equal distance from the corners.



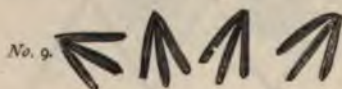
No. 7 is worked in red, black, and green, like the following, just a little above No. 6.



No. 8 is a kind of rainbow of colours, placed in the following manner, and worked in single wool. After this is finished, place your five stars (two yellow, two blue, and a red) in the centre at equal distances from each other, and work them exactly as you did those in No. 4.



No. 9 completes the mat by making the following stitches all over the mat where it is not covered in black double wool, like this—



After which, with a nice red fringe sewn round the border, and a lining at the back of coarse material, the mat is complete, and can be placed in front of the hearth or before a dressing-table.



BRAIDING.

This is one of the easiest styles of fancy work, and can be made very pleasing and effective. Patterns ready traced on various materials can be had at a moderate price at all work-shops, and for putting the braid on these but very few directions are needed.

In beginning, a small hole must be made at the starting-point, and the end of the braid be drawn through and fastened on the wrong side: this should be done equally in washing or other material. In sewing on the braid, care must be taken not to pull either it or the thread too tight, or the work will be contracted. Flat braid is the easiest to work with, and it should be made to lie quite flat, back-stitches being frequently used, especially where there are many turns in the pattern; wherever it is necessary to join the braid, the material must be pierced and the ends fastened on the wrong side. Russian braid and all thick braid requires to be attached entirely with back-stitches; it is more difficult to manage, but has a richer appearance when finished.

Ladies who wish to apply the art of braiding to the ornamentation of their own dress can get the patterns they select drawn on their own material at a moderate price, or they can purchase long lengths of pattern drawn on tissue-paper at a very low price, and tack these round the margin of the material, laying small plaits where necessary, and proceeding to sew on the braid over the paper as if the latter was meant to be a permanent part of the article of dress. The braid must be carefully sewed, frequent back-stitches being used, as it is most tormenting in the wear if too slightly attached; and then when quite finished, the

paper must be torn away, scrap by scrap. Ladies accustomed to free-hand drawing can adapt almost any pattern to braiding by either making curls and loops to attach flowers together, or by more frequent cutting of the braid and fastening on the other side.

BEADWORK.

Beads are now so much used in all trimmings that their treatment comes naturally after the braiding. All braiding patterns used in articles of dress are much enhanced in richness by adding a bead, about six to the inch, either on one or both margins of the braid, or in its centre. This is the simplest form of applying beads to braiding patterns. It is still more effective to study the capabilities of a pattern, and apply the beads in masses. Thus, if the braiding pattern represent acorns and oak-leaves, let the inside of the acorn and of its cup be filled in with beads, and all the veins in the leaf be thick with them ; or, if a geometrical pattern be under treatment, let the beads cluster heavily towards the centre of the design. Lace, especially the heavier kinds, is much improved by the addition of beads ; and here also the outline of the pattern must be followed, as the firmer work of the lace is the best for attaching the beads.

The introduction of beads in Berlin work is very effective, and will always be popular because of its durability. A piece well executed in beads alone is as beautiful as a mosaic, and will last for a much longer time than if executed in silks or wool. It is very difficult in England to get perfect shades in beads ; but such as are required for white roses or lilies can be had in any good work-shop, as also shades of gold and brown. A group of flowers on geometrical pattern in these two sets of shades, grounded in the brilliant peacock blue, which is now kept everywhere, makes a beautiful piece for a screen or table : it can be washed with soap and flannel when soiled, and with fair usage will last a hundred years without loss of beauty. With a fringe of the same shades this work makes beautiful brackets.

A still more fashionable but less enduring style of beadwork is produced thus : Buy a yard of white cotton velvet, stretch it on a board face downwards, fastening the edges with drawing-pins ; then cover the back with strong starch applied with a pasting-brush, taking care that it lies smooth. When quite dry draw on the starched surface the leaves, flowers, or other designs you wish to execute on your screen or cushion. Have a piece of rich-coloured cloth or velvet suitable for the screen ready, cut out the designs in white velvet, and tack them on the coloured, and proceed to cover each leaf or flower with beads. Crystal beads are the most effective for this purpose, as they glitter so by candle-light ; and the introduction of a few steel beads in veining, and a few pearls as flower-centres, makes a great improvement. A shade or two of green, crimson, or brown, if they can be got in the transparent glass,

may be introduced with great effect. This style of beadwork is suitable for banner screens, hand screens, cushions, pen-wipers, and all light articles.

APPLIQUÉ WORK.

The last style of beadwork described trenches somewhat on the Appliqué work. To do this when the design is prepared and the sections attached is simply a matter of care and patience; but if ladies wish to work profitably for bazaars, or to make graceful gifts at a moderate price, they will do well to learn to prepare their own work—and in no style is this so great a saving as in the Appliqué. A bold design in illumination, the rose window of a church—to say nothing of the beautiful patterns published weekly in "The Queen," and other papers for ladies—offer designs for private use. Having selected a design, it is easy to procure scraps of coloured cloth from the tailors', and proceed to cut out the forms to be placed on the material. A dark colour, black, or nearly so, is preferable, though sometimes a pale drab or grey may suit better with the furniture. Carefully mark the middle of the cloth, and make other marks at regular distances—two, three, or four inches apart, according to the form of the design. Then attach the various portions already cut with strong paste (starch is the cleanest kind of paste); press the whole, covered with a clean linen cloth, with a flat iron, and let it remain laid flat till perfectly dry. Then work round every leaf or portion of design in buttonhole-stitch, with an appropriate colour in embroidery silk.

It is a pretty variety in Appliqué if a sprig be embroidered in natural colours on some of the compartments, and others be diapered or beaded. In diapering, strong silk threads must be laid across the cloth to represent netting; if these be of gold colour, then at each juncture of the threads there should be a small cross-stitch in blue—any other contrast suiting the tint of the compartment can be used, so that the combination of colours be harmonious. Velvet of any colour starched at the back can be effectively introduced in the Appliqué work.

EMBROIDERY OF WOOL ON COARSE LINEN.

MEDIÆVAL EMBROIDERY.

This is done in crewelling wool, or "crewels," as they are now called. The designs are, as the name infers, from the old tapestries. They are traced on the linen by means of transfer-paper, and then a line is worked round the margin in black chain-stitch, and each petal or portion of design is filled up with chain-stitch in one shade. The stalks are made by using double crewel, and bringing the needle out between the two threads. These crewels wash well, and the work done with them is very durable. It is the most popular work of the present day.

EMBROIDERY AFTER NATURE.

This style of work is often called "painting in wools." It consists of working flowers in their natural forms and colours, and can only be done by persons who have a knowledge of painting. First, the flower must be drawn boldly on the piece of coarse unbleached linen. Scotch fingerings answer the best for the work, and excellent shades can be got from Mr. Sims, George Street, Edinburgh. First, the margin of the petal is worked in long close stitches, making a firm, thick edge, half an inch deep, the threads lying in the direction of the veins of the petal. Then other shades are worked in, to fill up the petal, in long unequal stitches, care being taken to bring the needle up in the middle of the threads forming the margin, so as to blend the work and make all smooth. Both in leaves and flowers it is necessary to place the stitches in the direction of the veining. When the flower is worked, veins in a darker shade can be added, if the nature of the bloom requires them, or spots of any size or shade. Middles are worked in the knotting-stitch used in cretonne. If great care is taken not to draw the hand tight in the working, no anxiety need be felt as to the apparent puckering. When the work is finished, it must be stretched, face downwards, on a board, and strongly starched at the back; then dried quickly and removed, when the effect will satisfy the most fastidious judge. The flowers stand up from the ground, which is now quite flat, and really seem as if they could be taken up. A countrywoman, seeing furniture covered with this work, exclaimed, "Why, surely it is a flower-garden!"

Ladies who work this become wholly fascinated by it, and it is quickly done, as well as being so effective. Sometimes a groundwork is added of feather-stitch in black machine silk. This has the effect of a tracery background, neither heightening the effect of the flowers nor detracting from it, but disguising the roughness of the material, and preventing it soiling so quickly. The Scotch fingerings wash very well, and this work can be cleaned as easily as chintz.

PERSIAN RUG.

This is a warm and excessively pretty rug to put down either before a dressing-table or under a library table, and would, I think, be a better present to some clergyman friend than the slippers, sermon-cases, and book-markers, which are showered often too liberally on the "new curate." I know one who was embarrassed with twenty pairs of slippers not made up!

The material required is fleecy wool—black, white, and a few bright colours. These are made into a fringe on a wooden mesh with a groove on one side; the wool is fastened to the mesh with coarse crochet cotton in a loop-stitch, and is cut off by running a pair of sharp scissors along the groove. This fringe is sewn on to a piece of coarse Hessian cut to the size you wish your rug to be. Black wool must be sewn all

round as a border first, and then the colours tastefully arranged in the centre, in imitation of a Persian carpet.

All sorts of short pieces joined in one make very good fringe to add to the new wool, and thus use up ends of wool and so lessen the expense.



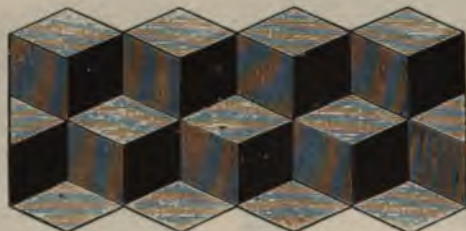
JAPANESE WORK.

I have been permitted by LADY FRANKLIN'S kindness to give a drawing of a curious sort of Japanese work, which, though perhaps too

peculiar and elaborate for imitation, is interesting as a specimen of what the needle can effect.

The drawing we give here is framed as a picture. It is black cloth, embroidered in floss silk. The birds are in brilliant colouring, and the foliage amongst which they nestle is in gold thread, with little dots of red and white silk spotted about over the cloth. A similar kind of embroidery, also Japanese, has been copied very successfully by a friend of mine, and used as coverings for sofas and chairs; but I must say I consider it more grotesque and curious than pretty. The black ground used in this way is, in my opinion, too dull and heavy.

Flowers or patterns are always better represented by the needle; faces and figures are seldom, if ever, pretty. There is a stiffness and angularity about them, which destroys their beauty, but flowers and patterns are always effectively produced with wools or silk. The embroidery on cloth, of flowers done from nature, which I have elsewhere described, is extremely beautiful.



PATCHWORK.

Patchwork is another useful and very pretty way of using the needle. A thin piece of tin or cardboard cut the exact size and shape required should be kept to insure all the pieces being the same size. Place this on your silk, satin, or whatever your patchwork is to be composed of, and cut it out, lining each piece with paper, to keep your work firm, which, after it is finished, you can pull out. The "Box" pattern is formed of four diamond-shaped pieces, arranged as above, and is very effective in coloured satins. The "Rose" pattern is still prettier, but rather more difficult. The ordinary square is, of course, the easiest. Quilts, and even a whole set of furniture, have been made in this manner, and are very handsome. In coloured prints they make nice counterpanes for the poor, and will wash and wear for years.

EMBROIDERY IN FEATHERS.

The piece of stuff, cloth, net, muslin, or velvet, which you would embroider, must be stitched into a frame, and the design traced on it. Having selected the feathers of such colours as you require for the flower or bird you wish to represent, take a paint-brush and carefully cover

the inside of them with green ; when dry cut them with a sharp pair of scissors, the shape of the petals, leaves, &c., of the flower selected ; this being done, take a needle threaded with fine silk the colour of the feather, and secure it to the design, and carefully secure the two extremities to the silk. This embroidery is very beautiful and exceedingly uncommon. It would make handsome banner screens.

EMBROIDERY IN NARROW RIBBON.

The ribbons to be used are the narrow shaded ones to be bought at most drapers' shops, called "halfpenny ribbon." The design is traced upon the material to be worked, and as each stitch forms a petal or leaf, the design must not be too elaborate : small rosettes and flowers are prettier than large ones. The ribbon is to be threaded through a large wool needle, and worked as you would silk or wool. For the stems, tendrils, centres of flowers, &c., coloured silk must be used. There are other kinds of embroidery, but so much more elaborate and expensive that I think it is scarcely worth while inserting them here ; but they are to be found in Miss Lenford's "Girls' Book," should any young lady feel disposed to occupy herself in work requiring so much labour and money. Gold embroidery is more useful for church work. Spangles and *cannetille en lamé* of velvet and gold, are all well described in the book above mentioned.

ART NEEDLEWORK.

In concluding the subject of Work, I feel it would not be right to leave it without speaking of an admirable institution established and carried on by some noble-hearted ladies, who are giving their time and talents with hearty goodwill to this excellent object.

It is for the assistance of ladies who live in straitened circumstances, and whose talents for needlework are called into active usefulness in this manner.

The idea is the restoration of the mediæval style of art needlework, which has been permitted to die out, and to turn to better account than the composition of mats and slippers the art of embroidery which many ladies are so well conversant with.

It is essential, according to the rules, that the workers should be ladies by birth and education, and bring references to prove it. They pay an entrance fee and receive nine lessons : at the end of these it is decided whether they are capable of undertaking the work ; if so, they are expected to come for eight hours a day, and they receive once a week payment for the amount of work they have individually done.

They have a designer of their own, a lady also ; and the work is beautiful, and well worth a visit of inspection. Curtains, table-covers, cushions, screens, *portières*, all in exquisite designs, show what power

the needle has, and will give encouragement to all who choose to perfect themselves in this truly feminine art.

The *Appliqué* work—cloth cut out and sewn on with coloured silks in flower designs to satins, in the new artistic colours now so fashionable—is perhaps the most beautiful of all; but where all is so charming it would be invidious to make distinctions.

The society is at present situated in Sloane Street, but a wing of the International is shortly to be given up for it. Patronized by Her Royal Highness the Princess Christian, who takes a warm interest in it, it is to be hoped its success will be great and permanent, as it deserves. Since writing the above, the Society has moved to its new quarters, I believe. It is now in the Exhibition Road, and beautiful work may be seen there.





PHOTOGRAPHY.

T is curious to notice from what slight beginnings great effects often spring, and never is it more apparent than in the great world of Science. Accident is often the kind helper in this cause : in searching for one thing, we often stumble on the germ of another. As the apple falling from the tree suggested to the inquiring mind of Sir Isaac Newton the great principles of attraction, and the accidental dropping of a piece of leaden window-frame into a bottle of acid, led to the discovery of a beautiful red dye by the famous Gobelin—so equally trifling causes led to the first discoveries that the sun might be converted into a perfect artist, and prove himself a true photographer.

Let us try to trace the art of Photography back to its source—and, indeed, it is in itself a most interesting study. The real meaning of the word tells its own tale. It comes from the Greek *φως* (*phos*), "light," and *γραφο* (*grapho*), "I write," or draw by means of light.

The chief theory to be remembered is that the whole art in all its varieties rests upon the fact of the blackening effect of light upon nitrate of silver, on which it acts with a decomposing power. To make this clearer and to use an every-day example, it is well known that caustic—which is only a preparation of nitrate of silver—on being applied to the skin, turns it black on exposure to the air ; so the reflection of natural objects being thrown on properly prepared substances was found to remain, and a partly permanent impression retained.

Now, what were these properly prepared substances to be composed of? As far back as the year 1777 experiments were made abroad, and later on, our own justly-famed and great men—Sir Humphrey Davy—he who invented the safety lamp for miners; and Thomas Wedgwood—the same who made such vast improvements in the pottery manufactures—were among the number who lent their aid in the search; and after many experiments, and many failures too, it was discovered that the pictures of natural objects could be reflected on the inner surface of an instrument they called a "*camera obscura*," or dark chamber or box, and by means of a lens collecting all the rays of light, they could all be brought upon a given point.

Then came the question—We can collect these various rays; we can see this beautiful and minute reflection of natural objects, though, by the principles of refraction, reflected in an inverted position: why cannot we make them permanent?

The first person who discovered a method or medium that would retain this impression was a M. Niepce. He found out that he could have his images cast into the camera, and if received upon a plate of highly-polished pewter or silver covered over with a thin layer of bituminous substance, that some permanent impression was retained, which could be further fixed by means of immersion in certain chemicals. One step was thus gained in the right direction, and the new-born science received the name of "*heliographs*," or "*sun pictures*."

Still the process was difficult and tedious: it took from seven to twelve hours to get the impression at all, and it was also found to fade very quickly; yet M. Niepce had certainly laid the foundation-stone of this new art, but it was left to another Frenchman, M. Daguerre, to carry on the work.

He discovered that by exposing a highly-polished plate of silver to a vapour of iodine, that pure iodide of silver would be formed on it, and that a plate so prepared, and placed in the camera, would be much more susceptible of retaining the impression cast upon it than the plates used by M. Niepce, and also that the result was quicker, for it would develop to a perfect image on being exposed to a vapour of mercury in about twenty minutes.

So another step was gained, but still it was an art that could not be brought within the reach of many, because of the expense of the materials used; so again those active brains of science set themselves to find out more ordinary materials.

Paper was tried, prepared in various ways, but from its fragile nature was not found to answer, and several other materials met with the same result. At last they turned their attention to glass, for that more nearly resembled the highly-polished metal; but here again it at first failed, from the fact that it had no power of absorption—nothing would stick to it. After many failures and many disappointments, two of our own countrymen, Mr. Talbot and Mr. Scott Archer, proved that by covering the glass with a thin film or coating of collodion, it would answer

every purpose they wished : by its use a most perfect and rapid impression was taken in a few seconds, and after being fixed with a preparation of soda, would become permanent on the glass.

But, as one want begets another, so, though great discoveries certainly had been made and great improvements gained in the art, the world of science was not yet satisfied, and a method was found to be lacking by which from one taken likeness many copies might be obtained. And here again was another proof that perseverance, no matter under what form, will surmount all difficulties.

Once more they set to work, and after many trials they found that if paper be prepared with those chemicals on which the sun acts as a decomposer, that if the prepared paper is laid on the glass impression, and the rays of light allowed to fall through it, where the power of the sun had obtained free access to the paper it was turned black, and where it had been partially retained by a thin medium coming between it and the paper, then a lighter tint was obtained ; and as the medium was thicker it remained still lighter, and so on till a distinct impression of that which was on the glass was cast on the paper in various gradations of light and shade, and the process could be repeated again and again without injury to the original. These glass representations have received the names of either "negatives" or "positives." The former is used to designate an image in which the light and shade is reversed. For instance, in a portrait the face is dark, the coat white, and the same in the various gradations of shadow. This reversion in the relation of light and shadow is only visible when looked through : those parts which should form the lights of the picture are then found to be opaque—obstructing the light, therefore dark,—whilst the parts forming the shadows are transparent and appear light. It is this that makes the negative so valuable, by rendering it capable of producing an infinite number of pictures, in which the light and shade fall into their proper place by means of that wonderful power, sun-printing.

Positives are just the opposite to the negatives : in them the light and shade fall into their proper place. They are obtained in much the same way as negatives, but using different chemicals. They are more familiar to us, as being the same as those taken on glass at a very cheap rate at the present day.

So far we have traced the art of photography from its infancy to the present time. From its first germ—the Heliotype, then the Daguerreotype, then the Talbotype—so called after the names of the inventors, to the positive and negative photographs of the present day.

The benefits arising from it, and the uses to which it is applied, as we all know, are immense ; and it rivals drawing by reason of its accuracy and rapidity. Day by day fresh improvements are discovered either in the lenses, chemicals, various effects of climate, or other causes. In the year 1843, and for several subsequent years, a few isolated individuals alone practised the art as a calling. In 1855 their number had increased to 66, in 1857 they numbered 147 ; and what do we find at the

present day? It is a source of commercial industry, a household want; from the highest palace to the meanest cottage the photographs of absent loved ones everywhere find an entrance.

ON COLOURING PHOTOGRAPHS.

There are various methods of colouring photographs. Some prefer that only the face should be tinted, leaving the rest as a photograph; others, that the whole surface should be entirely covered, using the photograph merely as a foundation. It is in reference to this latter method that we would apply the following hints.

The first thing to be considered is the choice of the photograph—what sort will answer best. For colouring in water-colours, choose the lightest in tint; the high lights and shadows should be distinct and well-defined, but the latter in no way approaching to inkiness, and also be careful that there are no inequalities on the surface, for these are always a trouble to work smooth on afterwards.

One of the first difficulties that presents itself to the young artist on attempting to lay the colour on photographs is that it will not stay on: the paper seems greasy, consequently the colours will not enter it.

Many ways have been found to remove this difficulty—such as washing it with thin gum, oxgall, or with a weak solution of isinglass; but there is a preparation called “Howse’ Medium,” which clears the surface best. Though it is very necessary to get rid of this greasiness, still it often happens that the photograph does not require it, and then it is as well to leave it alone; for often we choose what we consider a very perfect copy to work on, and on being washed with any of these preparations, we find that a number of white spots come to light, which are really caused by defects in the printing, which the photographer has cleverly hidden by “touching up,” and these spots are very difficult to patch up.

With regard to the colours themselves—if you really need to go regularly into the art, those known as “photographic water-colours” are decidedly the best; but if only taken up as an amusement, the usual water-colours answer every purpose. It is always best to work with sable brushes, taking care not to use them too fine, for the larger the brush used the freer will be the work produced.

Before beginning, make up your mind what method you will employ in your work—whether you begin at the high lights, and work down to the shadows, or begin with the shadows and work up to the high lights. The latter plan is, many think, the more preferable, and we would advise it to all beginners: when more proficient, they can make plans to suit their own convenience.

From the very beginning, try to preserve some amount of order in laying on the colours. Do not commence a piece here and a touch there, but go regularly to work. It is as well to have the colours ready mixed on the palette, remembering that in all the lighter parts, of whatever

gradation, body colour alone must be used. By body colour is understood that Chinese white is mixed with every tint except in the darker shadows, when transparent colours are used. The Chinese white immediately turns every colour opaque, or unable to show what tint is under it, which is just what is so much needed, in order to hide the death-like colour of the photograph itself.

Each tint should be laid on clearly and evenly, some say in washes, others by being stippled, or put on with light delicate touches. Either way answers, and it must be left to the artist to use the way that best suits her or his own convenience.

Now, suppose we have before us a photograph of a person, which we wish to colour. We first begin upon the face naturally, and quite rightly too; we have all our colours ready, with their various gradations: the yellow grey, warm red-grey, and cold blue-grey. We begin with all the dark parts, such as the shadows under the chin, nose, eyes, &c., keeping our colours on the same par, or level, as those we work over; then go on to the dark parts of the hair. A few hints as to the colour of hair may not be out of place.

If for black, use Vandyke brown, with sepia for shadows, and a touch of indigo in the high lights. If dark brown, sepia, adding a little lake in shadows, lighter or darker to suit. Red—use Venetian red, burnt sienna, and gamboge as a general colour, adding Vandyke brown for shadows. Grey hair always requires blue, sepia, and cobalt, varied by brown umber, high lights of white.

Then go back to the face. The eyes first claim attention. Brown eyes come out in photography almost black; and here again is a difficulty, which perplexes many. We have to make those eyes which appear black and dull, bright and transparent, as they really are in life. So the best way is to entirely hide the dark colour by washing on an opaque colour, such as deep chrome, and then glazing with burnt sienna and Vandyke brown. A touch of gum, applied when dry, gives a very bright appearance, and it may also be used in the deep shadows of the hair, to give depth. If the subject had blue eyes, the photograph will produce them too light, an error which is not difficult to overcome, as it is easy to get them down to any depth or brilliancy by glazing with such colours as Antwerp or Prussian blue.

We suppose now that we have laid a foundation to work on for the face, so, having proceeded so far, it is as well to go to the drapery and background. This is comparatively easy work, for the choice of colour is the chief thing to be considered, taking care that none are so vivid or bright as to catch the eye. The face is the principal part of the whole, therefore that should be the most telling. In laying on the various tints, care should be taken that the several colours do not overlap one another: they do not amalgamate together, as in the usual water-colours, and unpleasant seams are often the consequence.

We have now a general tint all over the photograph, but it appears decidedly dim and flat, so we must begin the actual visible colours. A

very good plan, if you can procure it, is to have another copy besides the one you are working on, so that by constant reference to it the likeness may be preserved. At this point of the work a very few strokes will quite destroy the likeness.

The colours needed now are crimson lake for the cheeks, crimson lake and vermilion for the upper lip, and vermilion alone for the lower. Then introduce the cool greys where they are needed, such as the side of the forehead, temples, near the eyes, and the corners of the mouth, using more or less grey as the complexion requires.

When a general effect has been obtained to the whole, finishing-off may be thought of. The process is just the reverse. We began with the head and went on to the drapery and background: now, first complete the background, next the drapery, and lastly the head.

Again, in speaking of the background, let me remind you that a great deal of effect depends on the manner in which this is treated. It should be made to recede as much as possible, so that the face may come out. All greys and browns recede; all warm colours, such as red and yellow, come out. The background is a sort of secondary consideration, so that nothing should be there that forces itself upon the eye; in fact, every part should, as it were, retire before the principal object—the head. It should only assist the head by means of pleasing contrasts of light and shade, and there it should stop: no flaring red or bright green curtains, or any such items, should be introduced.

In finishing the face, the highest lights should be applied to the face, lips, and hair. Chinese white, with the slightest touch of the colour required, answers the purpose. The black pupil in the iris of the eye touched in with lamp black and gum. With lake and ivory black faintly define the eyelids, lines between the lips, and shadows cast by locks of hair. A few stray locks about the face give a great finish, and, if any shadows about the head require deepening, brown madder may be used. These few hints may serve as a foundation, but there is no teacher like experience and practice to make perfect every art.



OUTDOOR OCCUPATIONS.



HINTS ON RIDING.

AN old gentleman, when congratulated on his youthful appearance, declared that it was owing entirely to the fact that for nearly sixty years he had walked from six to ten miles every day. The obvious moral to this is that those who would preserve the traces of youth in old age should take plenty of exercise. And yet how few there are who do this! With the male part of the community we have nothing to do, but how many English girls who live in London and other large towns ever take any exercise worth speaking of, outside the ball-room? It is true they visit Regent Street often enough, as many a cheque-book will show; but in most instances they drive there, and afterwards drive home with the conviction that they have walked quite far enough to tire themselves, whereas in truth it is not the walking that has tired them, but the standing so long at the shop windows and in the shops. Walking about town, unless

with a pleasant companion, is at the best of times but a poor amusement, and it so often happens that girls have to choose between this and the amusement of sitting indoors all day, that one can scarcely wonder so many of them show traces of old age in youth instead of preserving youth in old age. Besides walking, however, another kind of exercise generally as good, and in many cases perhaps even better, than walking, is indulged in by many English girls, and is, we are persuaded, within the reach of many more. To these last we venture to offer advice; to all, a few short hints.

The advice is, Ride.

Do you plead fear and want of nerve? These difficulties you may easily overcome. As soon as you get accustomed to the saddle, your fear will vanish, and by degrees, as you learn the extent of your power over your horse, you will find that you are fast acquiring confidence, until at last, when you are equal to a sharp gallop across a rough country, the swift motion through the air will raise your courage, and brace your nerves to such a degree that you will defy any number of stone walls to stop you. Do you plead expense and want of surplus funds? Remember how many yards of silk it took to make you a dress in years gone by, and how many you require now. And then remember that every yard or two of silk saved means two hours on horseback.

When a girl begins to ride, the most important consideration is the position she assumes—in other words, her seat. A girl with a good figure and a good seat looks nowhere better than on horseback, and yet many a girl with a good figure looks almost deformed when mounted, and appears to be suffering from some powerful attraction between the right knee and the chin. The cause of this is often to be found in the way in which the girl is taught, or rather not taught, to ride. To be lifted into the saddle, and allowed to sit there as they like, is the fate of most of those who patronize so-called riding-schools. Permitted to ride with a third pommel to the saddle, which will not let them fall off under any circumstances, and which renders any regard for the centre of gravity of the body almost unnecessary, they learn to trust entirely to the pommels, and make no attempt to balance themselves properly, or make a proper use of the stirrup. We recommend all those who wish to ride well to learn to ride without the third pommel, and to remember to use the stirrup. Above all things, let them pay as much attention to carriage and figure when riding as they do in walking. Let them sit upright, with the shoulders thrown slightly and easily back, and the hands held low, and at the same time let them avoid everything like a constrained or forced appearance. Probably that position will be the best in which they find the least necessity for the support of the pommels. It must not be supposed, from what we have said, that the third pommel is never to be used. When a good seat has once been acquired without it, it becomes a most desirable acquisition, and in the hunting-field almost an absolute necessity. But though a powerful friend, it is a bad teacher.

First learn to ride without it, and then ride with it

One disadvantage under which girls are supposed to labour is their want of strength ; but in this respect, as in so many others where ladies are concerned, art may easily be made to atone for the defects of nature. While regarding your horse as your friend, you should still look upon him as a possible enemy, and should therefore always be prepared to meet him as you would a foe under those conditions which are most likely to secure you a victory. Arm yourself against him with whip and spur and bit. Let the whip and spur be useful ones ; but, above all, look to the bit, for that should be your tower of strength.

When first learning to ride, it is not advisable to use a very sharp bit —since, should you find it necessary to hang on occasionally by the reins, it will become an instrument of needless torture in your hands ; but when you are once accustomed to the saddle, use a sharp bit. In this way art will supply the place of brute force, for girls have much lighter hands than men, and this lightness of hand enables them to use a sharper bit than would be advisable in a more powerful grasp, and so with the exercise of less force to exert a greater command over their horses. But remember, that if you do use a sharp bit, you must be careful not to worry or distress your horse with it. First learn to feel his mouth without his feeling your hand.

There are many ways in which the reins may be held. A very good way of holding them, probably the best, is to keep the thumb uppermost ; then pass the rein with which you wish to control your horse on the near or left side outside the little finger, and through your hand on the off side between the first and second fingers. Pass the third finger through the other rein, and grasp the whole tightly between the thumb and first finger. In this way you will have great power over your horse with one hand. Nevertheless, do not scorn to use both hands to the reins : it is often desirable and never discreditable to do so.

One word in conclusion as to the management and general treatment of your horse. On this point the same rule will apply to horses and to children. Never resort to harsh measures until mild ones are completely exhausted. Pet, pat, and coax before you strike ; but should harsh measures really become necessary, see to it that you come off conqueror.

The following suggestions for the riding dress is given by the authoress of "Mixing in Society."

"A lady's riding-habit should be simple, close-fitting, and made by a first-rate tailor. Showy, eccentric innovations are in bad taste. It is better to wear the hat that is most in fashion ; and, except in the country, dark habits are always preferable to light. For ladies who ride a great deal it is better to have a dark habit for town, and a light grey one for the country and sea-side. Scarlet habits and jackets trimmed with green for hunting are very objectionable. It is only in her whip that a lady can indulge her love of luxury. This may be as jewelled, as rich, and dainty as she pleases. Riding gloves must be unexceptionable."



Skiff.

ROWING.

THIS may be, perhaps, deemed essentially a boy's amusement ; but, as many ladies are very fond of it, and it is certainly graceful and useful, I must add it to those out-of-door pastimes which they may like to engage in, and give some hints which may be useful.

I would mention, first, that the young lady intending to row must dress accordingly. The tight arm-holes of the dresses usually worn chafe the arms cruelly, and a loose cloth jacket with large arm-holes, a short skirt of a strong material that will bear wetting and is not too voluminous, and a broad-brimmed hat securely fastened on the head, so as to prevent a light breeze carrying it into the water, is the most fitting costume.

The rower should place herself square on the seat, with her feet straight before her and the toes slightly turned out ; the feet must be placed firmly against the stretcher, which must be lengthened or shortened to suit the length of the person rowing ; and one foot may be placed in the strap which is now attached to the stretcher in modern boats : this secures a firm and steady seat.

Mr. Routledge, in his "Every Boy's Book," gives full instructions in the art of rowing ; but, useful as these may be, there is no such teacher as practical experience ; still I would quote, for the use of those wishing to become proficient, the six rules laid down by Mr. Routledge.

"1st. To straighten the arms before bending the body forward.

"2nd. To drop the oar cleanly in the water.

"3rd. To draw it straight through at the same depth.

"4th. To feather neatly, and without bringing the oar out before doing so.

"5th. To use the back and shoulders freely, keeping the arms as straight as possible.

"6th. To keep the eyes fixed on the rower before them, avoiding



ROWING.

looking out of the boat, by which means the body is almost sure to swing backwards and forwards in a straight line."

To avoid catching crabs, the oar should be thrown quickly up out of the rowlock, and this should be well practised, so as to avoid that restraint which prevents a good style of pulling. Doctors, at least some of them, condemn this exercise for women as too violent; but taken quietly, I cannot think it can be very harmful, and at least to learn *how* to do all things as far as possible is advisable, and may at some time or other be useful.

SWIMMING.



TO be able to swim gives a new and charming diversion to the sea-side visit, and is as useful as it is agreeable, but very few young ladies have the courage to learn. There is no doubt that an absence of fear is the first important step in the pursuit of the art of Swimming. To obtain self-confidence, the belief in the sustaining power of water must be fully established in the mind of the swimmer. When the chest is full of air it is lighter than water, and a body would therefore float naturally with half the head above water; so that, without a knowledge of swimming, persons might save themselves from drowning—at least, preserve themselves until succour arrived—by turning on their back, so that the mouth and nostrils are above water, carefully keeping the arms well under, and making no effort to grasp at anything, which the natural instinct of self-preservation immediately induces one to do, and which results in the fatal termination the poor immersed being is striving to avoid.

But this floating is not swimming. Swimming is propulsion, and the proper action of the limbs can alone achieve this. Swimming lessons can be taken at most of the principal bathing-houses; and as it is an art which may be of infinite service to others as well as yourselves, I should strongly recommend all to learn it who can.

Feats of swimming are unnecessary for ladies, but simply to go through the water as a bird skims the air must possess a charm which is worth all the trouble of the rigid perseverance necessary to arrive at perfection.

There are several treatises on the art of swimming, and in the "Encyclopædia Britannica" there are many excellent directions for it.

SKATING.



THIS healthful and graceful exercise is well adapted for young ladies who have the courage to undertake to learn it; and if it induces them to put aside the novel or fancy work, and leave the hot fire by which they are spoiling their eyes and their complexions, to go out into the bracing winter air, it will have effected one good purpose.

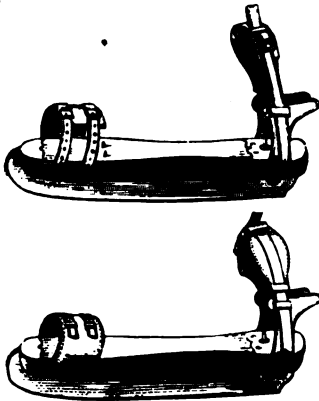
Of late years the winters in England have not been sufficiently severe to render this amusement very general or enable young beginners to practise it; but the imitation skating at so many rinks is remarkably popular, and is also very good exercise—giving the learners some idea of using the skates even if it does not actually teach them to skate.

It is not quite known at what period Skating first made its appearance in England, but a similar exercise was known in the thirteenth century; for it is said that the young citizens of London used to fasten the leg-bones of animals under their feet, securing them at the ankle, and carrying in their hands a pole shod with iron, with which they pushed themselves forward rapidly. The wooden skates shod with iron or steel are supposed to have been brought from the Low Countries, where, during the cold season, they are used universally by both sexes.

The "skate boot," invented in the great frost some years ago, is highly recommended. Another, in use by the London Skating Club, called the "elastic skate," is also good, from a spring being introduced at the bottom of the foot, which keeps it firmly in its place, a most important thing to be first considered. Skates of gutta-percha are also worthy of notice for young skaters. Before starting finally, the learner should first ascertain, by moving her feet on the ice, whether the skates are firmly adjusted, and then walk a little on them to grow accustomed to the novel sensation. To support yourself at first with a chair or pole is advisable, but it is better as soon as possible to get rid of all foreign aids, and start fearlessly, but steady, on the *right foot* first, leaning on the *inside* edge of the skate, and pressing firmly on it just above the ball of the foot.

Of course young ladies will find plenty of instructors in this amusement as soon as they feel disposed to venture on the ice, and, like all such things, practical instructions are much better than any printed ones. Making figures on the ice is of course the perfection of skating, and few prettier sights can be seen than a party of ladies and gentlemen on a large piece of good ice performing a quadrille—there is grace in every motion, and every muscle of the body is exercised.

It is indispensable that extra warm clothing should be worn, and a close-fitting dress, but not too tight; the skirt short and narrow, and of some warm, heavy material.



Ladies' Skates.



Auricula.



Cock's-Comb.

GARDENING.



ONE of the most delightful amusements a young lady can have is the cultivation of flowers. When the days are warm and bright in spring and summer, how pleasant it is to be able to go to one's flower garden to inhale the delicious fragrance of the "Queen of Flowers,"—that is, the rose—or the carnation, or the common honeysuckle, the humble-looking mignonette, the heliotrope, and many other equally fragrant plants. Besides those which delight our sense of smelling with their delicious odours, there are many to charm our eyes with colours as bright as those of the rainbow, while others please us with their beautiful leaves. How charming it is, almost as soon as the Christmas games are over, and the winter aconite that we gathered on Christmas Eve has faded, to go into the garden and see the pretty little snowdrops peeping out of the soil, to be followed shortly by the bright yellow crocus, the sweet-scented blue and white violets, and these again to be followed by the fragrant hyacinth, the gaudy tulip, and many other flowers, each having something peculiar to itself to please our senses. When the days are wet there may always be something in the window to please those who love flowers. Scarlet geraniums are nearly always in bloom when properly cared for, and it is quite easy to have snowdrops and many other bulbs in bloom to succeed the chrysanthemum, so that the window may always be gay with something, or green with the elegant maidenhair fern. To those who are able to go into the country for a ramble in the spring, the primrose, the wood-anemone, the bluebell or wild hyacinth, and many other flowers, will afford an endless variety of charms; but as country walks and wild

flowers cannot be enjoyed by all, we may be able to obtain nearly as much pleasure by tending carefully our pot and garden plants. If a young lady wishes to learn how to arrange colours for effect, either for the purpose of adorning herself or for painting, she will find most perfect examples in flowers. Kind nature has given us both harmonies and contrasts in endless variety, from the pretty little daisy that we tread under our feet to the stately lily, of which it is said, "consider the lilies," &c. Having made these few remarks, I will give a list of flowers easily cultivated, with remarks on the treatment of each variety.

The time a plant will live is expressed by one of the following three words: Annual, Biennial, or Perennial.

Annuals are those which last only one year, and are of two kinds, namely, hardy and half-hardy, or "tender annuals." Those which are hardy may be sown in the open ground early in the spring, while those which are only half-hardy must either be sown in pots indoors or in a garden frame, or sown out of doors about the first week in May. A few of the hardy annuals will stand through the winter if sown in the open ground in the autumn.

Biennials are those which are commonly sown one year for flowering the next, after which time they generally die. A few, however, will bloom the first year if sown early in pots and kept in a warm place to get them forward for planting out by the middle of May.

Perennials are those which live more than one or two years, and are commonly raised from cuttings as well as from seed, directions for the performance of which I will give when treating of the cultivation of each kind, and, as young ladies cannot undertake the management of hot-beds and many other garden contrivances, the following list will be found to contain those flowers only which are both beautiful and easy to grow. In order that any plant may easily be found, it will be best to give the names alphabetically.

Abbreviations—(A), annual; (B), biennial; (P), perennial; (B), bulb.

Adiantum (P), Maidenhair Fern.—This is one of the most beautiful ferns, and is well adapted for growing in a shady window. It may be placed out of doors in summer in a shady damp place, and must at all times have plenty of water. A dry hot air, as well as smoke, will soon injure its beautiful fronds. It should be frequently sprinkled with the watering-pot, and the pot in which the plant is growing may be placed in a saucer to catch the water that drains through, and it will do no harm to the plant if the water is left till absorbed by the plant. There is nothing more useful in making a bouquet than a few fronds of this lovely fern. In potting it you must place a large piece of broken flower-pot over the hole in the bottom of the pot you intend to use, and then put an inch or two, according to the size of the pot, of old pots broken small, or a few good clean cinders about the size of a small nut, will answer the purpose as well if you have no old broken pots at hand. The soil for growing this fern, as well as for growing other varieties, generally

should be what is called peat. This should be well decayed; and to prepare it for use it may be broken up fine with the hand, and to three parts of this, one part of good clean coarse silver-sand should be added. A few handfuls of the roughest part of the soil should be put into the pot and pressed down firmly, and then the plant should be placed in the pot so that the part from which the fronds or leaves grow may be about half an inch below the top, which will allow it to hold water when the plant requires it; and then you must fill in all round the plant with more soil, gently pressed down, until it is up to within, as just stated, half an inch of the top. The plants may be increased by dividing them when large enough, and those who grow them in damp glass cases will often find plenty of seedlings.

Agapanthus (B).—This is commonly called the Blue African Lily, and is a very good plant for large windows; but as it grows to a height of fully three feet, its cultivation should not be attempted where there is not room for its flowers to expand. They bloom generally in April, and may be grown in good sandy common loam. *Agapanthus umbellatus* is the best variety to grow, and it may be increased by taking off the suckers.

Agathaea (P).—As blue flowering plants for window culture are rather scarce, a plant of *A. caelestis* may be grown. The flowers are very much like those of a cineraria. Cuttings strike very readily, and it will grow freely in almost any common soil, and it is very pretty when planted in the flower-garden.

Ageratum (P).—This plant may be raised from seed as well as from cuttings. It is sometimes grown as an annual, but it can easily be made a perennial by taking cuttings in the autumn. *A. Mexicanum* is an old favourite for the flower-garden. The flowers are sometimes called blue; they, however, are more lavender-coloured than blue. The variety named grows to a height of two feet, and there are some new varieties, such as Imperial Dwarf, which grow only six inches high, and have flowers with a much darker shade of blue in them.

Alstromeria (P).—Too much cannot be said in favour of this beautiful garden plant. *A. aurantiaca* is a lovely orange-coloured flower which appears in June, and when well established, continues blooming for a considerable time. It is generally raised by planting pieces of its roots: as, however, its roots are at a good depth below the surface, care must be taken to obtain the root proper, which may be done in autumn.

Anemone (P).—This plant is sometimes called Windflower. Nearly all very pretty, and almost indispensable for decorating the garden in spring. A few roots should be procured and planted in October, and they will then take care of themselves, when well established, without any further trouble. They come into flower during April and May.

Antirrhinum (P).—This is a most useful plant in the garden, for it may be grown in many places where few others would flourish. It may be grown in the poorest part of a mixed border, and if raised from seed a good variety of colours will generally be secured, and when once es-

tablished, seedlings generally appear every year. If, however, a favourite flower appears, it should be increased by cuttings.

Aquilegia (P).—Like the antirrhinum, the aquilegia will flourish in soil that is not very rich, although it will grow more strongly in the richer parts of the garden. If, however, we want every part of our little "Eden" clothed with flowers, we must select certain plants for dry positions, where nothing else would grow so well. Nearly all the aquilegias are very pretty, and grow very readily from seed, sown either as soon as it can be obtained from the plant, or early in the spring.

Arabis (P).—Nearly all the varieties of this plant form pretty edgings to beds, and are very useful for growing in "clumps" in the border, or for forming lines in a ribbon garden. The common White *Arabis* is valuable for Easter decoration, and a variety with a "dreadfully" long



Anemone.



Geranium.

name is most valuable as an edging plant, especially in the spring garden: it is *A. lucida variegata*. It is a little tender in wet places, and to prevent its getting too much wet about its roots in winter, a little ridge of soil, in which a few coal-ashes have been mixed, should be laid where it is intended to plant it, so as to raise it two or three inches above the surrounding soil, and its prettily variegated golden leaves will well repay the little trouble taken to prepare a place suitable for it.

Aristolochia (P).—Should a plant be wanted for covering a wall or fence. *A. Siph* will look very pretty. It is herbaceous—that is, the stems die down to the ground every year, and new ones come up again in the spring.

Armeria (P).—Almost every child knows this little "grassy" edging plant. It is commonly called Thrift, and a variety—*grandiflora*—has larger flowers than the original plant.

Auricula (P).—Few flowers are so pretty and so fragrant as this. It

is not quite so easy to grow in a pot as some plants, but it will well repay any one who can succeed in growing it, for the little care it requires. It is best grown in an airy frame, and taken into a cool room just as it is coming into bloom. The soil for growing it in pots should be composed of nice turfy loam, well-decayed manure, and good sharp silver-sand. Many varieties are quite hardy, and do admirably planted in the border.

Azalea (P).—To any one who has acquired a little skill in window gardening, this class of plants is not difficult to manage. All the greenhouse or window varieties are very gay when in bloom, and when they have done blooming they may be stood out of doors, but the watering must not be neglected. The soil should be peat with some nice silver-sand mixed with it. I should, however, advise any one who grows these plants, or, in fact, any "hard-wooded" plants, to take them to an experienced gardener or nurseryman, if possible, once in two years, to have them re-potted.

Balsam (A).—No plant could be easier to grow than this. It will do well both as a plant for the window and for the decoration of the border. Those who are fond of it may even have beds of it with very little trouble indeed: grow it in rich soil, give it plenty of water and plenty of room to grow, pick off all the flowers carefully as fast as they appear until the plant is a good size, and success is almost certain. The flowers are of various shades of red, pink, white, and purple, while some have blotches and markings of different colours. To procure good seed it is best to go to some good seedsman and pay a good price for it, say one shilling for a small packet, which will probably contain sufficient seed to produce two or three dozen plants.

Bartonia (A).—This is a pretty little annual for the border; *B. aurea* is perhaps the best. Sow the seed in open ground.

Bellis (P).—The Garden Daisy is so common and so pretty that little need be said about it. It may be increased either by seed or by dividing the plants. Many use it as an edging plant.

Calceolaria (P).—There are two sorts of this plant grown; the large spotted variety for windows, and the shrubby varieties generally used for bedding. The first-named should be sown in the beginning of August, in pans well drained and filled to within an inch of the top, with nice fine soil composed of peat, sand, and loam, and a little leaf-mould. When the pan is so filled, and the soil has been made very firm to within the above-named distance of the top, just a sprinkling of silver-sand should be put on, and then a thorough good watering should be given through a fine rose. This having been done, the seed may be scattered thinly and evenly over the surface, and it may then have a *very* thin covering of *sandy* peat. No more water will be required for two or three days if the work is well done at first. The pan should be placed in a warm shady position, and if the soil is becoming a little dry in three or four days, the best way to apply the water is to place the pan in a vessel that will hold water, and then pour water round it until it reaches half-way up the pan containing the seed. It may be left in for

half an hour, and then be taken out and replaced in its position. If water were given on the top the seed would probably be all washed up and continually displaced, and the attempt to commence the culture of this pretty flower would prove a failure. When the seedlings are large enough to handle, another pan or pot should be got ready, and the tiny plants should be "pricked out" about an inch apart, and, as soon as done, a light watering should be given through a very fine rose. After this is done they should be placed in the shade for two or three days, and then gradually brought into a nice light position and plenty of air. As soon as the leaves well touch each other, the plants may be carefully lifted with all the soil that will hang to their roots, and placed *singly* in small pots, and after this stage of growth they cannot have too much



Hand-glass.

light and air, and should be potted on into larger pots as soon as the one the plant is growing in is well filled with roots. I may observe here, that no plant, unless in bloom, should be left in a pot till the ball of soil and roots is almost like a bit of mat. When the roots have reached the side and grown about half-way round the pot is the time for "shifting" all fast-growing plants. The calceolaria must at no stage of its growth be kept short of water. When a plant is found to be getting a little dry, a good soaking should be given. Never give any plant a little water. Give a good soaking to everything when it is getting dry, and then give no more until it is getting dry again. A little practice and observation will soon teach any one when a plant requires water. When the plants are coming into bloom in the following spring, the flowers should be tied neatly to small sticks thrust into the soil to support them, and after the flowers fade, the plants should be thrown away and a fresh lot raised from seed. Few plants are more showy than this for a window, and a short time will enable one to grow it with little trouble. The plants may be grown under a hand-glass with a moveable top, as in the illustration above, in the early stages of its growth, or in a common garden frame, both of which are indispensable where a number of windows have to be filled with plants. There are many new kinds of frames in use now,

invented by Messrs. Rendle, Voice, Bolton, and others; but practically they are no better than those first mentioned. Should any young lady, however, prefer any other pattern for the sake of elegance, let her do so by all means.

I have been rather minute in giving instructions for the culture of the calceolaria because a similar treatment will suit many other plants, and I may refer the reader to it to save repetition.

The other variety of calceolaria mentioned as the "shrubby" kinds are pretty as pot plants, but not nearly equal to the others. Their use is generally limited to beds and borders, and they are for this purpose almost invaluable. To raise a good stock when the cuttings can be procured is a very simple matter: the middle of October is the best time to do it. Three or four inches in depth of good sandy soil should be placed in a frame or hand-glass, and pressed firmly down, and then a thin covering of sand should be put on and well watered. The cuttings may then be inserted in rows, about three inches apart each way, and when the frame is filled, a good watering should be given, to close the sand round the cuttings. A little air should be given by tilting the top a couple of inches by night and day, and if the sun is powerful, a light shading should be put on during the day. If sharp frost sets in, the frame may be shut down and covered up; but it is best not to do it unless there is seven or eight degrees of frost, as the calceolaria is almost hardy. More and more air may be given in the spring, until the middle of April, when the cover may be taken off altogether, and the plants may be planted out by carefully lifting them with a trowel, and placing them in good deep holes about eight inches apart. Whether planted in beds or borders, the soil should be enriched for them, and plenty of water given during the summer, or the plants will die. There is no plant easier to propagate than this, and the best cuttings are the little short side shoots that have not bloomed, and which will be found in abundance at the time I have named. These may be slipped off with what is called a "heel," that is, with a kind of little "knob" at the base of the cutting, and require no further preparation than the cutting off the little bit of bark, close up to the heel, that may have been torn off the old stem in taking the cuttings. "Gaine's Yellow," "*Augustifolia*," "*Aurca floribunda*," and "Golden Gem" are the best yellows, while the brown and orange varieties may be selected according to fancy. A very pretty ribbon border may be made with calceolarias and blue lobelia only, and with the smallest amount of trouble.

Calla Æthiopica (P).—This is a good companion plant to the agapanthus. It grows rather too strongly for a small window; but where there is room a plant should always be grown. It should be grown in sandy peat, to which a little loam may be added. It may be increased by taking off the suckers or young plants that are freely produced.

Calystegia (P).—A very free-growing climbing plant, easily cultivated, and increased by planting pieces of the root. When once planted, it is almost certain to come up stronger every spring, but can, of course,

be reduced by pulling up all that is not wanted. It looks very pretty when grown by the side of *convolvulus major*.

Camellia (P).—I should say there are few young ladies who do not know this excellent plant, with its beautiful dark shining green leaves, and fine large pure white, crimson, mottled, and other coloured flowers. To those, at least, who visit the ball-room, it must be very familiar. Every one cannot aspire to the possession of a plant; but where there is a large shady window, the camellia will do well. It does not like to be burnt up by the sun, and to those who can afford it I would certainly say "try." A nice little plant full of buds may be bought of a nurseryman, in the autumn, for five shillings, and if it be taken to him to be re-potted in the spring, after it has done blooming and has made some nice young shoots, it will probably require no more potting for three years. This plant should be placed out of doors, in a shady place, during the summer, and in some sheltered places it will live out of doors, if planted in good soil, and grow to a large size. *Alba plena* and *fimbriata* are good white ones, and other colours must be selected according to taste when they are in bloom. It is quite unnecessary to say anything about the propagation of this plant, as it cannot be successfully done by young ladies; and it is quite enough for one to be able to say to a friend, when the flower she wears is admired, "I grew the plant myself, and cut the flower with my own hand."

Campanula (A, B, and P).—The Canterbury Bell is a well-known biennial plant. It will grow freely in almost any common garden soil, and is well adapted for planting in wide borders as a tall background, for it grows from three to four feet high. It may also be planted or sown in open places in the shrubbery, or for the centre of a large bed. There are both single and double flowers, of different shades of colour from white to blue. Beside the Canterbury bell there is the *C. carpatica*, which grows to about twelve inches in height, and is a hardy perennial, and makes a good row next to yellow calceolaria in ribbon gardening, and is, as well as the first-named, easily raised from seed sown one year for blooming the next. The *C. Garcanica* is quite a little gem, too, for a hanging basket or as an edging to a window-box, that may be filled in with scarlet geraniums and mignonette. Those who are fond of this flower may select other varieties, in addition to the three varieties named, which are almost indispensable.

Iberis (A and B).—Commonly called Candytuft—is a very common plant, blooming freely in the late spring and summer months. It may be sown either in patches or in a line.

Carnation (P).—This is a general favourite with ladies, for, in addition to its lovely flowers of many colours and delightful fragrance, it has beautiful greyish-green foliage that contrasts so well and enhances the beauty of the flowers. It is a capital plant both for beds and borders. The buds should be tied round loosely just before they open, to prevent the calyx, or green part, from splitting when the flower is fully blown: of course it should be done neatly, with a piece of soft cotton or grey

knitting-wool, and the ends cut off so that the tie does not show; it must not be tied too tightly, and if an expanding knot is tied it will allow the buds to swell more freely. Any young lady who can use her fingers as she ought to be able to do, will soon become an expert at this operation. I need scarcely add, that neat little sticks should be placed in the ground for tying the flowers to as they advance in growth. No more than three flower-stalks should be tied to each stick, or they will look "bundly." Well-decayed cow manure added to the soil is good for the carnation. When the outdoor culture has been acquired, an attempt may be made to grow both the pink and carnation in pots for the window. Propagation may be done by sowing seed and by cuttings, or, as they are generally called, "pipings." These are nothing more than the short side shoots taken off after, or even at the time of blooming, if they can be procured with a "heel," as has been previously explained, and inserted like any other ordinary cutting either in a pan or in the open ground. A bell-glass should be put over them if put in a pan, and if put in out of doors, a hand-glass may be used. When rooted, they may be transplanted to where they are required. In the country hares are very fond of these plants, and will sometimes completely destroy them in the winter if they can get at them; and when such is the case, if the plants are more esteemed than the hares—although poor Cowper was so fond of them—I am sure most affectionate big brothers would readily undertake the destruction of mischievous "puss," as well for the sake of their dear sisters' flowers as for the love of hunting that is natural to most young gentlemen; and when caught, as it is not my province to say what should be done with the culprit, I should advise that the matter be referred to "cook," when she might suggest a good "basting" administered by her own hand, and after that—&c., &c.

Centaurea (P)—There are a number of varieties of this plant, but the great favourite is *C. ragusina cardidissima*. It is admired for its greyish-white leaves, and looks remarkably well placed near the dark-leaved perilla or surrounded by scarlet geraniums. It is also most useful to use in contrast to the well-known *Coleus Verschaffelti*. In fact, it can hardly be used out of place if kept in the back row of a ribbon border, or near the centre of a good large bed. It may be propagated either by seed or cuttings; the latter being nice little side shoots taken off about the middle of August, and placed one in a single pot in sandy soil and plunged in coal-ashes in a shady place. They will take about two months to become well rooted, and sometimes longer. The smallest sized pots, two and a half or three inches in diameter, will be large enough, and no water need be given until they show signs of growing. When they become rooted and begin to grow, they may be shifted into pots a size larger—say four-inch—and about the middle of November they should be plunged in coal-ashes to the top of the pot, in a hand-glass with a movable top, or in a cold frame where a little air can always be given night and day, except in very severe weather. It is far better to let them have a few degrees of frost than to keep them shut up in the damp; and when a

fine dry day occurs the light should be taken off altogether, taking care to replace it before rain falls. By the middle of February the lights may generally be left off all day long, and by the end of March the plants may be placed in the positions they are to occupy; and the frame will then be found useful for other purposes. To raise a supply from seed is quite easy if it can be procured in sufficient quantity. It may be sown either in the autumn, and the young plants nursed through the winter, or in February, in a nice warm window. In either case the plants must have every encouragement to grow, or they will make little show the first year; and if the plants are small at the time of planting them out, it is far better to place them in fair sized pots and then plunge the pot in the ground, than to turn them out into the soil to grow; and then in the autumn the pots can be lifted and the plants knocked out of their pots,



Hyacinth.



Jasmine.

which latter can be washed, and the plants replaced in them after having the dead leaves taken off; and in the following spring the plants will be a good size for planting out.

Cerastium (P).—This plant is known by almost every one who has anything to do with a flower garden. It is most useful as an edging plant on account of its snowy foliage. It is quite hardy, and is easily increased by division in spring; the beginning of April being a good time to do it. Those who are fond of ribbon gardening will find it very useful. *C. tomentosum* is the general favourite, while some few persons like *C. Biebersteinii* better.

Cherianthus (P).—The Wallflower is generally admired for its beautiful golden yellow, and shades of red and crimson, and being one of the most fragrant of spring flowers renders it almost indispensable. There are many varieties, most of which are hardy. It will grow in almost any common garden soil, and in dry situations where many other

plants would perish. It, as its name implies, is a *wall* flower, and may frequently be seen growing on old ruins, of both brick and stone, in great perfection.

Chrysanthemum (P).—Few gardens are without this useful flower. It comes in most usefully in the autumn after the summer flowers are done with, and may be looked upon as the best of all to give an abundance of cheerful-looking blooms in the dreary month of November, and, if the weather be mild, far on towards Christmas, in the open garden. It is equally good for pots as well as for outdoor work, and if carefully potted up from the open ground when the buds are about the size of peas, and kept in a cool window, flowers may often be had till January. The cuttings should be put in in spring and grown on in good rich soil, and have the points of the shoots frequently pinched out until they become "bushy," but not after the first week in July; and if grown in pots, they must have an abundance of water at all times, or the lower leaves will all drop off. Plenty of manure and plenty of water are the two chief requisites in the culture of this plant. The small kinds called *pompone* are best adapted for pots in windows. The varieties are very numerous, and any one making a collection should go to a nursery where they are grown in November. Should the leaves become mildewed, they should be dusted over with a little sulphur put into a small muslin bag.

Cineraria (P).—This is a well-known popular flower, and, with one exception, is easily cultivated. The seed should be sown in April or May; and, when the plants are large enough, they may be "pricked out" in pans about an inch apart, and as soon as they have made leaves as large as a sixpence they may be put singly into small pots, and as they fill their pots with roots they must be put into larger ones until they are in the size in which they are wanted to bloom. The best place to grow them is on a bed of ashes behind a north wall till the weather gets cold in the autumn, and they may then be placed in a cold frame or window, and when the bloom is done with it is best to throw them away and buy a little good seed to sow for another year. The one little difficulty in cultivation is the trouble of keeping the plants clear of green fly or *aphis*. The best way for ladies to keep them clear is to keep them looked over frequently, and as soon as a fly appears to remove it at once; and the plants may be placed out of doors and have a good syringing occasionally. This plant, like the chrysanthemum, should never be allowed to get very dry, and then it will not be much troubled with disease.

Clematis (P), commonly called Virgin's Bower, a very sweet-scented climbing plant, very useful for training over summer houses or for covering walls. Recently some beautiful new varieties have been raised, and are beautiful when grown in beds, and trained thickly over little short bushy sticks placed thickly together in the ground, so as to form a surface on which to train the plants a short distance from the ground; and as they are hardy perennials, if the position is not too wet, a truly gorgeous bed may be had in the summer for little expense and trouble after the first planting.

Collinsia (A).—A very popular little flower for blooming in spring. *C. bicolor* may be sown in the open ground in the autumn, and it will then bloom in the spring.

Convolvulus (A).—The varieties, major and minor, are the two favourites; the former being of twining habit, while the latter is a most useful kind for growing in the mixed border.

Crocus (P, E).—No garden may be said to be able to dispense with the lovely little golden *Crocus*, which closely follows the snowdrop. It is of the easiest possible culture. The bulbs should be planted in good sandy soil in October, about an inch below the surface. They may be planted



Lupine.



Narcissus.

in clumps of a dozen, or used as an edging to the flower garden, when they should be planted about three inches apart.

Cyclamen (P).—Too much could scarcely be said in favour of *C. persicum* for growing in windows. The leaves of many varieties are almost as beautiful as the flower. The bulb or corm should be placed in the pot it is to occupy with the top just level with the surface of the soil in the pot. They should be potted in August, and placed out of doors on a bed of ashes or in a cold frame, and only watered occasionally when they become quite dry, and by the end of October they may be placed in a warm window. When they have done flowering in spring they should be kept quite dry for a time, and only have two or three good soakings during the summer, to prevent their drying up before the time arrives for shaking the old soil off and re-potting them. A soil composed of one part loam, one of peat, one of well-decayed manure, and one of sand, pressed firmly into the pot, will suit them well. There are now to be obtained nearly all shades of purple, rose, and pink. Some are pure white, while others are white beautifully spotted with other colours.

Dahlia (P).—Those who have space to spare may grow a few of these large-growing plants. The soil must be made rich for them, and they must either be kept pegged down from the time they have grown a foot out of the ground, or be tied securely to a good strong stake. If the latter method be adopted, the side branches must be supported by bits of matting, or other tying material, passed round them and then fastened to the stake. They should be planted about a foot deep at first, and when the frosts kill the plants down in autumn, they should be cut off at about six inches aboveground, and about a peck of coal-ashes should be put over each root to preserve them from frost. In the following April the ashes may be removed, and a little of the old soil taken out, and a dressing of rich soil put in its place, keeping the surface level for the summer. Plenty of water should be given in summer. Of course, all dead flowers should be removed from these plants, as well as from all others when it is not necessary to save seed, as it prolongs the time of flowering, apart from the much neater appearance it gives the garden at all times. If it is wished to increase any particular variety, it can easily be done by dividing the root in spring when two or three shoots spring from one plant. A piece of root should be saved to each. When it is not required to increase the stock, all the shoots that spring up, except the strongest, should be taken off; unless the shoots are to be pegged down, in which case, two or three may be saved and pegged down in different directions, so as to give them all plenty of room.

Daisy (P).—See *Bellis perennis*.

Delphinium (P).—Among the tall-growing plants with blue flowers, none can surpass this one. *D. formosum* is a general favourite, and it may be raised from seed. There are many other varieties beside the one named; and *D. nudicaule* has scarlet flowers, which makes it a good companion to the blue varieties. If the seed is not wanted, the flowers should be taken off as fast as they decay. The ground for them should be dug deeply, and a sharp look-out must be kept for snails, as they are particularly fond of these plants.

Echeveria (P).—This plant has lately become a favourite for carpet-bedding. It is very useful for edging beds or borders and for making divisional lines in the above-named style of gardening. *E. secunda glauca* is the general favourite; and when a few plants can be procured, a stock is soon raised by taking off the small plants that are formed by the side of the old ones. The *Echeverias* may also be raised from cuttings; and *E. grandiflora* is a good plant for the window.

Geranium (P).—No class of plants cultivated has deservedly become so popular as this, now commonly called *Pelargonium*. The latter name is often applied to the bedding zonal varieties, while the former is used to distinguish those varieties that are most generally cultivated in the greenhouse or window. Since the zonal varieties have been so improved, they have, to a great extent, superseded those which were grown entirely for the beauty of their flowers. The general culture of the "old-fashioned" variety being pretty well known, I will give a few hints on the culture of

the zonal variety only, which is equally good both for window and bedding purposes. A stock of plants can easily be raised by inserting the cuttings in the open ground, in a sunny situation, any time during the month of August, and by the end of September they may be taken up, with as many roots preserved to them as possible, and put into single pots and placed in a frame for a few days without water. A little air should be given at the back of the frame, and after two or three days a very light sprinkling, just to damp the foliage, may be given, and as soon as they show signs of growing more air must be given, and when the weather is fine the lights may be taken off altogether. It is safest to take them all indoors before the very sharp frosts set in, and too much water

*Mignonette.**Tulip.*

must not be given during severe weather. Many of the plants will have bloom on them throughout the winter. Those who wish to use them for bedding, and have very limited room for keeping them, may, at the time of taking them up from the open ground, place half a dozen round the side of a five-inch pot, instead of placing each plant in a single pot; and if carefully attended to, and the points of the growing shoots taken off when they are growing in February to prevent their becoming too tall, they will make nice little plants for potting off into single pots in March, when they can be placed out in frames. Care should always be taken to give them a little extra warmth for a few days after potting, as it enables them to root more quickly. The varieties are too numerous for me to give a list of them in full, and so I will only give the names of a few special favourites. There are "zonals," with green leaves and a dark zone, more or less distinctly marked; "bicolors," "bronze-leaved," "tricolors," both golden and silver, and among these several classes: Vesuvius, Lord Derby, Emily Moreland, Jean Sisley, Master Christine, Stella, Beauty

of Caulderdale, Countess of Kellie, Mrs. Pollock, Italia unita, Flower of Spring, Princess Alexandra, and Lady Callum, are very good indeed. In addition to these for growing in a pot, St. Fiacre should be procured, and Madame Vaucher for its white flowers. Good loam, to which a little sand, peat, and leaf-mould have been added, will suit all the varieties pretty well. When cultivated in pots, the point of any shoot that seems inclined to grow away from the others should be taken off, and everything done to produce a symmetrical plant.

Gladiolus (P).—A very valuable bulbous plant for blooming in the autumn, either in pots or in the open ground. If used for the latter purpose, the soil in which the bulbs are to be planted should be enriched, and the planting may be done in March or April. A hole should be made with a trowel about five inches in depth and three in diameter, and about an inch of silver-sand placed in the bottom, and on this the bulb should be placed and completely covered over to an inch above the top of it with sand. Each bulb will thus be completely surrounded with the sand, and the remainder of the hole may be filled up with the ordinary soil. The distance from bulb to bulb may be about twelve inches. Choice varieties may be taken up as soon as the foliage is decayed, but most of the varieties will live out in the ground all the winter if the soil is not too wet.

Honeysuckle (P).—The common variety of this plant is well known; and the Japan variety, with rather a long name—*Lonicera brachypoda aurea reticulata*—is one of the prettiest foliaged hardy plants known. It may be grown against a fence, wall, stump of an old tree, or even against a pole, to which it should be tied. It grows freely and is easily propagated.

Hyacinth (P).—Perhaps there is no greater favourite for blooming in spring, both in the window and out of doors, than the Hyacinth. The bulbs should be procured in September or October if possible, although they will succeed fairly well if planted in December: and those it is intended to use for the decoration of the window, should be placed in pots with the crown of the bulb level with the surface of the soil. The pots may be plunged in coal-ashes in an open situation, and two or three may be taken indoors every fortnight, so to have a succession of bloom. Good sized heavy bulbs should be selected for pot culture. They may also be grown in glasses in water: grown like this they look very pretty, but, on the whole, the pot system is the better one. Three or four bulbs placed in a seven or eight-inch pot are very effective, and the plants do better than when put into smaller pots, as the greater depth of soil is more suitable to the growth of the roots which go straight down. In planting the bulbs in the open ground, they should be placed eight inches apart and about four inches in depth. Very pretty designs may be worked out by having a considerable number of each of a few distinct colours, such as red, white, and blue. Clumps of three in a border also look remarkably well, and may be used with good effect in the spring ribbon gardening. When the positions the bulbs occupy are not wanted for summer bedding plants, they may be left in the ground to take care of themselves, and will continue to bloom for many years.

Jasminum (P).—This is a well-known favourite with young ladies. There are two kinds in general cultivation, the yellow and the white. They are both useful for covering a wall or fence. *Jasminum nudiflorum* blooms in the winter without foliage if grown in a warm sheltered situation.

Lachenalia (P).—For growing in pots for the window, for blooming in spring, the varieties of lachenalia will be found most useful, and capital companions to the hyacinths and other bulbous-rooted plants. They are of the easiest culture. Plant eight or nine bulbs in a five-inch pot about the end of July, or in August, just covering them with soil, and plunge the pots out of doors in coal-ashes until the end of October.



Polyanthus.



Sweet Pea.

unless the weather be very severe, in which case a little protection must be given, and then take them indoors or remove them to a frame, so as to keep them safe from frost. When room can be made for them in a nice sunny window, it is the best place for them. Give them a nice rich sandy soil and plenty of water while growing. When the bloom is over the plants may again be placed out of doors, and an occasional watering given to them until the time of re-potting them. *L. tricolor* and *L. pendula* are two of the best—especial favour generally being given to the first-named.

Lilium (P).—It is not necessary to say much in favour of this sweet-scented gay flower. Many varieties grow extremely well in pots and nearly all flourish out in the open border. The Golden Lily, *Lilium auratum*, caused a great sensation a few years since. It is a most gorgeous flower when well grown. The bulbs require no water until their stems appear aboveground. If grown in pots for the window, they should

be placed out in a sunny situation until their flowers appear, and then they may be removed to a cool shady place to prolong their blooming period. The plants are increased by offsets, and by seed.

Lily of the Valley (P).—Such a charming little gem as this is must not be omitted in a garden of the smallest area, if a corner can possibly be found in which it will thrive. It must have a damp shady spot. It should be planted rather deeply at first, and then be left quite undisturbed except weeding and watering in summer; and an annual covering of well-decayed leaf-mould should be put on every winter, but not forked in. This simple treatment will almost invariably insure a fine lot of bloom every spring.

Lobelia (A).—I mark this as an annual, although it is, strictly speaking, in many cases perennial. As, however, we have to deal with *L. erinus speciosa*, it is best to regard it entirely as an annual. No plant has been more extensively used as an edging than this, with its charming little blue flowers. The seed should be sown in a pot or pan in February. Only a very little fine sandy soil must be scattered over the seed, as it is very small, and when it requires water it is safest to plunge the pot or pan to about half its depth in water for half an hour, by which time the soil will absorb a sufficient amount of water without any being poured on the top. The seed when sown should be kept in a warm damp place until it begins to grow, and then more air should be given, or the tender little plants will damp off. Should they show a tendency to do this, a little very dry sand should be shaken over them. As soon as they are large enough to be handled they must be pricked out into other pans, and when they have grown a bit they may be placed in single pots, if room can be afforded for them. As soon as May comes in they may be gradually hardened off, or even earlier if the plants are a good size; and they will be fit for planting out by the middle of May.

Mignonette (A).—The seed of this sweet-scented plant may be scattered about in any part of the garden when it is only wanted for its perfume.

Nemophila (A).—*N. insignis* is a pretty little blue flower, good for both pots and bedding purposes. Other varieties are worthy of cultivation, although not quite equal to this one.

Polyanthus (P).—A good collection of polyanthus may often be obtained from a packet of good seeds, which may be sown out of doors as soon as ripe; and when the seedlings bloom, the best may be selected and the others thrown away. When the plants have grown to a good size and have more than one crown, the stock may be increased by division of the roots of such varieties as it is wished to increase.

Primula (P).—Under this name it is necessary to say that, as all the hardy primulas can take care of themselves, I shall only give instructions for the culture of *P. sinensis*. This is undoubtedly one of the most valuable plants for the decoration of the window during the winter and spring. To raise a stock of plants the seed should be sown during April or May. The best way to proceed is this: place in the bottom of a seed-pan that

is about three inches in depth an inch of drainage material, and on this a layer of rough soil, and then fill to within half an inch of the top with finely-sifted soil consisting of good leaf-mould, peat, and silver-sand, well pressed down. When this is done, give it a thorough good watering, and when the water has drained off, scatter the seed thinly on the soil, and give just a sprinkling of soil over it—barely enough to cover the seed—and tie a piece of paper over the pan. Should the soil become dry before the seed germinates, the pan may be plunged in tepid water to about two-thirds of its depth, as recommended for some other seeds; and should the surface of the soil become mouldy, a little very dry sand must be sprinkled over it immediately and the paper left off. As soon as the seedlings are big enough they must be placed singly in small pots, and



Passion Flower.



Rhododendron.

be re-potted as they require it until the end of September. Many of them will be in bloom by this time if they have been attended to carefully, but it is best to take off the early bloom, to strengthen the plants for later flowering when other bloom is scarce. The primula will endure a good amount of cold, provided the soil is not too wet. Should the plants seem too loose and likely to snap off, three little sticks, about four inches long, should be pushed into the soil in a triangular form round the plant, thus '1, 1, leaving them about an inch out of the soil so as to steady the plant, and, if done properly, the sticks will be almost invisible. Of course if it is desirable to push the plants along rapidly, a warm place must be provided for them until they come into bloom. The same kind of soil recommended for the seed-pan may be used throughout their growth; and when the plants are done with, they may be thrown away and a fresh supply raised.

Pyrethrum (P).—This plant is commonly called Feverfew; and the variety so useful for carpet-bedding and ribbon gardening is known by the name of *Pyrethrum Golden Feather*. Although the plant is peren-

nial and hardy, it is best to raise a fresh supply every year, in consequence of the old plants having such a tendency to bloom,—which spoils the plant, as it is valued so highly for its beautiful golden foliage. It is easily raised from seed, which should be sown in February, and placed in a warm situation. As soon as the plants can be handled they should be pricked out into pans or boxes about an inch apart, and they will require no further shifting till they have been hardened off and are ready for planting out. They should not be planted more than three or four inches apart, in order that they may fill up the space allotted to them quickly.

Rosa (P).—Rose is the name by which this great favourite is generally known. Too much cannot be said in its praise, and to enumerate all or only half the favourite varieties, together with instructions for propagating, pruning, and growing all the different classes, such as “teas,” “perpetuals,” “noisettes,” “Chinas,” “Bourbons,” &c., &c., would occupy more than twice the space allotted me. This being the case, I can only say, buy your roses at first and ask the nurseryman to supply them on their own roots—not grafted on the *manetti* stock—and you will have little trouble to learn to manage them. I have taught several ladies to bud the rose on the briar, and two of them have this year raised a hundred plants each by this interesting process; and what one lady has done nearly all may do; and I would say to all who love this Queen of Flowers, get the book on the rose by the Rev. Reynolds Hole, or that by Shirley Hibberd, both of which afford delightful reading as well as sound instruction; and while you are waiting for the bookseller to procure the book, I would say order one hundred briars ready for planting, and write and let me know next year what progress you have made.

Tulip (P).—The culture of the tulip is so nearly like that of the hyacinth, that I must refer the reader to the latter plant for instructions. The varieties are numerous, and are most gaudy flowers, some almost rivalling the poppy with their brilliant colours. They are capital companions to the hyacinth, both out of doors and in the window.

Viola (P).—This sweet-scented little favourite is familiar to almost every one. The little sweet-scented blue variety will bloom nearly the whole year if grown in a warm sunny spot. The Neapolitan is a favourite variety with some, but to have it in bloom early it must be planted in frames early in the autumn: to prepare the plants for this purpose nice little plants must be put out in the open ground, well prepared by having plenty of good leaf-mould worked into it; and the plants must be kept well watered when the weather is dry. They should be placed about a foot apart; and when the beds and frames are ready in the autumn, the plants must be carefully lifted with a ball of soil and placed in the beds. The beds must be well watered and kept shaded for a few days, and then gradually give the plants air and sunshine until the lights are drawn quite off on warm days,—replacing them at night, tilted up a little at the back. In frosty weather they require very little air, but at other times give plenty. Those who like them in pots must provide a few for the purpose, instead of planting them out in beds.

In the foregoing alphabetically arranged list of plants, I have included none but those which may be grown by ladies, either for the embellishment of the window or for the outdoor garden. Many others might of course be added if space permitted. As it is, however, there is not one included but what is worth cultivating. I will now proceed to give a short calendar of operations for every month in the year, and will commence with

JANUARY.—There is little to be done this month beyond watering such plants as require it, and keeping all clean by removing decayed leaves and weeds if any make their appearance. Water must not be given until it is absolutely required, and when it is given let it be thoroughly done early on a fine bright morning, and give air, if possible, to get the foliage and just the surface of the soil dry again as quickly as possible. Where hyacinths are grown in glasses of water, the water must be changed once a week if possible, always using it for this and all other purposes just *tepid*. Rain-water is best for all purposes. A small piece of charcoal put into the water in the hyacinth-glass will help to keep it sweet. Cut off all decaying primula and other bloom; give all the air you can in fine warm weather; and keep everything as clean as possible, and never use a dirty pot for any plant. As soon as all pots are emptied, they should be well scrubbed and put away ready for use when required. A few flowers will be in bloom in the garden.

FEBRUARY.—Follow up the directions given for last month. Give more air to all plants when the weather is fine, and sow such seeds as may be required—lobelia, pyrethrum, &c.—and place in a warm spot if possible. In the flower garden there will not be much to do except a little to keep it clean. Some of the spring flowers will already have made their appearance, and will be hailed with gladness.

MARCH.—This is a busy month. Where the bulbs have all made their appearance in the garden a stirring of the soil may be given. Plenty of air must be given to cold frames. Where a good jobbing gardener can be called in to make up a nice neat little hotbed, with *half* new stable manure and half leaves and dry litter well mixed together, and the bed made up to the depth of three feet, on which to place a frame, it will be found invaluable for raising seedlings, striking a few cuttings, &c. If the man knows his work all will be well; if he does not, the bed will either heat too violently and burn or draw up everything put in it, or it will refuse to heat at all. When properly made, a covering inside to the depth of three inches should be put in, and it may be leaf-mould, sawdust, tan, or coal-ashes. Air must, of course, be given in the day, and a piece of old carpet or a mat of some kind should be put over it at night. If cuttings are put in, a light shading must be put over them when the sun is hot. In the window many plants will be in bloom, and as fast as any are done with they must be removed to give room for others. If bedding plants have been growing several in a pot all the winter, they may now be potted singly in small pots; and if any more plants are wanted, it is best to put one cutting only in a small pot—those only two inches in

diameter will do—and when the plants are rooted they may be very readily transferred to larger ones and grown on ready for planting out in May or June, or for other purposes.

APRIL.—In the garden continue to keep everything neat and clean ; tie up all plants that require support ; prune your roses ; put in cerastium where required for edging ; and if you have old plants of pyrethrum you wish to make edgings of in preference to raising seedlings, it may be done now. The garden will now be gay with many flowers, including pansies, hepaticas, &c., &c. If the ground can be spared for them, the bedding calceolarias may now be put out. The window, too, will continue very gay. Attend to the instructions given for March. Sow annuals.

MAY.—This is generally one of the busiest months in the whole year. All bedding plants should now be well hardened ready for putting out towards the end of the month or by the beginning of June. Where bulbs are in the way, they may be lifted carefully and laid in a sunny corner to ripen. In moving them, thrust the spade into the soil well under them, and carry them with all the soil attached ; and when several such clumps of soil and bulbs are deposited nearly close together, the space between them may be filled up with a little fine soil. When they have lain in this state for about six weeks the foliage will generally be found quite decayed, and they may then be taken up and stowed away until the time of planting them again in the autumn. Where there are only a few bulbs in the garden, they may be left and the bedding plants put in between them. The cerastium and pyrethrum edgings should be mended now if they require it ; and where it is intended to make new ones with the last-named plant from seedlings, it is now time to do it. In planting you should (if calceolarias are already in their places as directed) follow up with verbenas, lobelias, echeverias, sempervivums, geraniums, and other plants that are tolerably hardy, leaving such tender plants as alternantheras, coleuses, and heliotropes, till the last. In fact all the last-named should be left till June. In arranging the plants, either in a mixed or ribbon border, or in beds, regard must be had to height as well as colour, and as to the latter tastes differ materially. The writer has had twenty years' experience in this department, and it is found that contrasts, as a rule, please more than harmonies in colours. Space will only permit a few general hints to be given, and to those who wish to go more deeply into the matter, I would say procure some book devoted to the subject. The three primary colours are blue, red, and yellow. The three secondaries are purple, green, and orange. The various shades of purple are composed of red and blue ; green of blue and yellow ; while orange is red and yellow. Purple looks well beside scarlet ; a greyish blue, such as the dwarf ageratums, beside yellow ; and blue may be used beside many different colours. It is best to have a good proportion of greys and whites in pattern or ribbon gardening, as nearly all colours except yellow look well beside these, and for this purpose there is nothing that is better than cerastium and centaurea as whites, and alyssum or, as it is sometimes called, *Koniga variegata*, as a grey. Any one who has a fancy

for carpet bedding will find it advantageous to have a good stock of pyrethrums, lobelia, coleus, and alternanthera. I should not, however, advise a beginner to attempt this style: it takes a great number of plants and a great deal of labour even to keep five or six beds in proper order. With regard to the form of bed, I would advise it to be of the simplest form possible, such as circles, oblongs, crescents, and ovals. Very pretty arrangements of colours may be made in any of these. Geraniums should be planted about eight inches apart; calceolarias the same; lobelias about six, and pyrethrums about four. The soil should be well broken up to the depth of a foot before planting, and some well-decayed manure added if possible: a man or a boy should be set to do this part of the work. Where the garden is very limited in extent, a good



Pink.



Sweet William.

many flowers may be grown in boxes placed outside the windows where there is room for them. The boxes may be of wood, terra cotta, or iron, and some of them are very pretty. Good drainage and good soil must be provided, whatever the form or the material of which the box is made may be. Geraniums and fuchsias are very suitable for planting in such boxes, and the ivy-leaved geraniums, lobelias, nasturtiums (the best kinds), *Tropaeolum peregrinum* (or canary creeper), and many other plants are suitable for edgings. Many plants will be going out of bloom in the windows this month, so that a general revision may be made.

JUNE.—Finish your bedding out now, and put the whole of the garden in neat order. Attend to the tying up of all plants that require support, and if any require water, give a good soaking, and then leave them alone for some time. Those who are very fond of annuals should make another sowing now. If not already done, a little primula-seed may be sown, and a pinch of cineraria-seed for late blooming. When the seedlings are large enough to handle, prick them out as directed in the alphabetical list.

JULY.—The garden ought to be very gay now. Keep everything neat and clean. Pick or cut off all decayed flowers, and train and keep all plants supported that require it. Keep chrysanthemums well watered in dry weather.

AUGUST.—Cuttings of geraniums put into the open ground will strike freely now. Choose a sunny position. Cuttings of nearly all plants will strike now if placed under a hand-glass behind a north wall or hedge. The windows should also be gay now with fuchsias and other plants.

SEPTEMBER.—Do not forget to sow a little herbaceous calceolaria-seed now, and finish the propagation of all plants except the bedding calceolarias. When geraniums are rooted they may be potted up ready to be taken under cover in October. Save such seeds as you require.

OCTOBER.—Preparations must now be made for the winter. Hyacinths and other bulbs may be put in now. The bedding varieties of calceolarias must now be propagated: a cold frame is the best place for them. Chrysanthemums for the windows may now be potted up as directed.

NOVEMBER AND DECEMBER.—All the beds and borders should be cleared of the summer bedding plants, and bulbs and spring flowering plants put in as early as possible. Make everything snug and neat for the winter; and give special attention to primulas and chrysanthemums, which will be found invaluable at this season of the year, and on Christmas Day you will have your windows full of bloom; and if the ground is covered with snow, you may go out and find under it some blooms of your Christmas rose, if the weather is not too severe, which, with a little scarlet holly-berries, will be found valuable for your decorations at this season. And now, I must say I hope these imperfect instructions will tend to increase your happiness.

In an old criticism which I have lately found of a book entitled "Hardy Flowers," by W. Robinson, there are suggestions which may be useful to young ladies who interest themselves in that most charming of all pursuits, gardening.

I cannot do better than quote the paper itself, as it seems to have carefully selected many of the most important hints contained in the book,—which would be a very good one to add to the library of the amateur gardener.

"Mr. Robinson's object in this, as in all his books, is eminently practical, and he has aimed at it with perhaps even more than his usual distinctness and clear-sightedness. Proposing to himself to give the cream of all the hardy, herbaceous, Alpine, and bulbous plants now in cultivation, he suggests in his first part the best *locales* in a garden to cultivate and show these to advantage, with hints for succession of bloom according to the season, and for blendings which will not supersede the bedding system at present in vogue. In his second part he gives an alphabetical list of the most hardy ornamental flowers, with advice as to the proper culture and position of each species, based on his own

observation of the plants in the public and private gardens of this country, as well as in their wild *habitats* in Europe and America. But the third, and perhaps handiest portion of the work, consists of an elaborate classification of hardy flowers for various purposes, according to the soils, altitudes, and seasons that they affect, and also according to the colour of flower required for given purposes. By this we are enabled to meet any particular need or fancy. The man whom a late Session, and his subsequent recreation on the moors, debar from his country garden till autumn has set in, may have his home walks enlivened even then, if those employed upon them will but avail themselves of the selection of autumn-blooming hardy flowers (perennials as well as annuals and biennials) given in pp. 285-6; whilst the old-fashioned taste—which Mr. Disraeli endeavoured to revive in “Lothair,” and which acute florists and seeds-



Lilac.

men, taking the hint from him, advertise under the heading of ‘Lady Corisande’s Garden’—for pleasing the nasal as well as the visual organ by the aid of floriculture, is consulted and satisfied by the ample selection of fragrant hardy plants in pp. 295-6. Then, again, this part groups in their proper sections ‘edging plants,’ ‘carpet-forming plants,’ ‘plants with silvery or variegated foliage,’ ornamental grasses, and aquatic plants, climbers, trailers, and plants of drooping habit to depend from rocks and ruins, herbaceous plants that will thrive beneath the shade of trees, and bog plants (too much neglected hitherto), which may beautify even wet and marshy ground. It is obvious that a book which does this is really a handbook, the use of it being—after perusal of the introductory chapters—to determine what branch of floricultural improvement you will go in for, and, having marked a sub-list of subjects out of the proper selection, to refer for the particulars of each to the accurate little encyclopedia contained in the second part.

“Before illustrating this process, however, we must glean a handful or two of hints from the preliminary chapters, which, while they reinforce a good deal that our horticultural and floricultural Mentor had taught

us before, not unfrequently propound, with force and novelty, principles that appeal to reason and common sense. In treating of the mixed border for hardy flowers, with graduated species from back to front, Mr. Robinson recalls us to a sight that is too seldom seen, but which, once seen, clings to remembrance as a thing of thorough beauty—the central walk of an old kitchen garden thus flanked on either side by a border of herbaceous plants, such border separated from the quarters of the vegetable or fruit garden by a trellis-work covered with strong-growing roses on their own roots. Larkspurs, phloxes, gladioli, to the rear, sedums and saxifrages in front, may be laid down as the extremes of height to be used; but in such borders, and indeed in mixed borders anywhere, it is sound judgment to consult variety as well as high types of vegetation, on the principle that no six feet of a whole length of border should resemble any other six feet of the same border. We have before drawn attention to one of Mr. Robinson's favourite topics, the super-session of the annual digging up of shrubberies; but as we read his iteration of it in pp. 7-9, we are tempted to cry 'hear, hear' and 'bravo' at every sentence. Better than lip agreement, however, will it be to adopt his hint for defeating the digger and delver by the use of permanent evergreens and very dwarf subjects, deciduous and evergreen: Iberises, Helianthemums, Aubrietias, Arabises, Alyssums, and the lesser conifers, *Juniperus squamata* and *Tamariscifolia*, figuring a little to the rear, and prostrate savin, with dwarf cotoneasters and such-like in the foreground, relieved here and there by pegged-down roses. Herbaceous plants that die down in winter ought not to be near the front, but these and the larger bulbs might be 'stolen in' amid the shrubs; and forget-me-nots, violets, snowdrops, and primroses may be scattered so as to give gaiety to the margin, even at the dullest. It is a wholesome caution that, though annual digging up is needless and mischievous, a thorough digging at first (Mr. Robinson elsewhere advises digging three feet deep) is the secret of success and of fine and striking vegetation. A little weeding, thinning, and top-dressing, is all that is needed afterwards. 'The best and highest pleasure to be derived from our gardens will soon be found to lie in those things which, once well done, we may leave alone for years, and, in some cases, for the course of our natural lives, and the lives of those who come after us.'

"To pass over the interesting suggestions in chapters iii. and iv. for the grouping of nobler hardy perennials in circular beds, and for isolating them or consorting threes and fours upon the grass, we get a hint or two worth circulating in chapter v., which is devoted to the use of hardy plants to supplement the so-called bedding plants. Solve this problem, and you at once lessen the expense and increase the interest and variety of a garden. It may be solved, Mr. Robinson tells us, if we will take a quarter the trouble with the hardies that we do with their more fashionable rivals. What is wanted is that they should be taken up, divided, and nursed in beds of fine earth at the same time as the tender bedders are moved in autumn, and then planted out afresh in the next spring. If

calceolarias and geraniums, argues our author, could live out the winter, their second year's bloom would still deteriorate; and our own experience of the *Viola cornuta*, if suffered to remain in the ground from year to year, entirely bears out the doctrine that hardy bedding plants and all subjects which grow and root quickly, and flower in proportion to the vigour and continuity of their growth, bloom longer and better and more like the choicer bedders if fresh planted every year. It should be observed, however, that Tritomas, and some other hardy flower-garden plants, as well as many that are grown for foliage rather than flower, are an exception to this rule; and so likewise are two of the finest plants for autumn gardening—the white *Anemone Japonica* and the *Rudbeckia Newmanni* (pp. 56 and 218), which do best in their second year of bloom. Much information and guidance as to the choice of hardy succulents is also given in these pages, and some surprise will be excited by discovering how many of the same great family as the Cacti, Aloes, and Agaves in the Succulent House at Kew are hardy Alpines that will thrive out of doors as easily and independently as their vulgar cousin, the common house-leek. These are, indeed, getting into vogue, as they deserve to do, but it is sad to see the misapplication of their capabilities in the hands of untasteful admirers. How well they would look if forming broad crosses on a circular bed, with the quarters filled with quite dwarf flowers, not suffered to straggle!



FERNERY.

FERNS—those exquisite creations which have of late years become so fashionable—are very useful as well as ornamental. Many an ugly wall has been successfully concealed by these exquisite plants, and a small garden made more ornamental by their aid. "British Ferns," by Thomas Moore, published by Routledge, will give full information respecting them; but the following hints sent me by a lady may be useful in the formation of a fernery.

"The first thing to be done," she writes, "is to seek a shady nook in the garden. A corner is prettiest, if you can have one; if not, you must make a back with some old stumps of trees; if possible, it should face the north. Bricks broken up and stones must first be placed for drainage; then on these arrange the earth, which should be bog-peat mixed with leaf-mould; then have ready some rough big stones, and with them build a terrace or slips. And then comes the interesting part, the filling, which, of course, requires taste and judgment, as care must be taken to plant the large ferns at the back, as they soon overgrow the little ones.

"It adds greatly to the interest of a fernery to collect them yourself. The following list was collected by the writer

Allosorus crispus.	Fragilis.
Asplenium adiantum nigrum.	Lastica dilatata.
Felix feminæ multifidum.	Osmunda.
Felix mas.	Polypody.
Beech fern.	Polystichum aculeatum.
Oak fern.	Scolopendrium.
Blechnum.	Polystichum lonchites.
Ceterach.	

Ferns have a very pretty effect in fireplaces in the summer-time arranged amongst virgin cork; and thin leaves dried and placed between two pieces of glass make very pretty fire-screens. Mounted on a stand on the wall of Tintern Abbey, the beautiful *Trichomanes* and *Ruta-muraria* flourish, and would add well to a collection. The neighbourhood of Tunbridge Wells is famous, too, for these beautiful plants; and few pleasanter occupations can be found than to start with trowel and basket to search in some fragrant woods, and bear home in triumph treasures such as these for the rockery in the garden, or the glasshouse which adorns your window. The best, I believe, of these patent fern-cases is to be purchased at Grays', Danvers Street, Chelsea; and, lacking a garden, they are a very interesting and pretty substitute.



THE AQUARIUM.

THE fashion of cultivating an acquaintance with the inhabitants of the sea, and of transporting some of the smaller and most easily-found species into our own houses for closer inspection and amusement, prevails so much at the present time, that a few hints as to the arrangement and management of a Drawing-room Aquarium may not be unwelcome in this book, and may induce some of our young lady readers to pursue the subject for themselves. A new interest will thus be given to their sea-side or country rambles, in the search of suitable objects for either a salt or fresh-water aquarium; our own shores and every pond and stream furnishing many more interesting creatures than could even be named in this paper, which must necessarily be merely a guide for beginners. But even with those we can mention, they will find plenty of occupation and amusement, and in studying the formation and habits of each little creature that comes within their notice, they cannot fail to increase their knowledge of the wonders of Creation, and to be more and more impressed with the infinite wisdom of the Creator, who has so adapted each living thing to the especial condition it is called upon to fill, and having finished His marvellous work, has pronounced it "good."

We will first confine our attention to the Salt-water Aquarium, that being perhaps the most interesting, or at all events the most popular. Afterwards we may consider some few objects suitable for a fresh-water collection. Our remarks will only apply to small aquaria fit for

a drawing-room or morning-room, and within the compass of a young lady's ability, and time, and knowledge, to arrange and keep in order.

"King Octopus" is "monarch of all he surveys" at the Crystal Palace; and he, with his very plain and unpleasant-looking relatives, the cuttles, are indeed wonderful to behold, and attractive from their very ugliness; but they, and many others, such as the large cray-fish, lobsters, crabs, &c., can only be seen in a public collection, requiring too much space and food for our purpose. We must content ourselves with a case that could be placed in a recess, or in the embrasure of a window, and we shall find quite enough to amuse and interest us in filling this, with the small creatures that we can procure for ourselves upon our own shores, or obtain from a fisherman, if the rocky pools and seaweeds are rather beyond our own reach.

But first we must attend to the construction of the Case that is to hold our treasures, or all will be a failure. Remember that it should not be too transparent. The back and sides should be opaque, the front only being of glass; and this should not be placed *in* a window or *facing the light*. It is a common error to make an aquarium entirely of glass, with only pebbles and a few weeds at the bottom, and to place this transparent box either fully in a window, or in the strongest light we can obtain for it; forgetting the suffering to which the inhabitants are thus exposed, who, having no means of escape from the glare and heat, will dwindle away and die in consequence.

Remember that these little creatures are used to the shady nooks and crannies of the rocky pools, or beneath the surface of the water they can disport themselves and hide away under the foliage of the broad-leaved *algæ*, or rest in "cool grotts" as deep and still as they choose; or they can select their own time for rising to the surface when the light is subdued or the heat of the sun is moderated by clouds. But with us they are living an artificial life, and if we do not try to make it as like the natural life as possible, they cannot survive. Repose and shade are essential to them, and we must do our best to provide it. We are not often intentionally cruel, but we are sometimes ignorant or thoughtless, and thus do harm when we least intend it. For example, keeping Gold and Silver Carp in the old-fashioned globe of glass, which is invariably placed in the lightest part of a room, is the refinement of cruelty to the poor little creatures, who swim round and round for ever in the very limited space, without a possibility of resting or getting into shelter; indeed, if they do venture to repose at the bottom of the glass, they are supposed to be ill (as indeed they are from sheer exhaustion), and are ruthlessly poked up again to renew the weary gyrations, which will sooner or later wear them to death.

Again, let us remember, in constructing an aquarium, that it is desirable to have as large a surface as possible exposed to the air. Fish breathe in the water as we breathe in the air, and they must be supplied for this purpose with oxygen; water absorbs oxygen quickly, and this is as quickly exhausted by the respiration of the fish; so that, unless a

sufficient provision be made for its renewal, the little creatures must perish. The water must be renewed as it requires it, by adding soft clear water, and letting it mingle as it likes ; it is better not to stir up the old, or to disturb the inhabitants.

We should recommend the case to be about three feet long, by twelve or fourteen inches deep, and as wide as circumstances will allow,—say not more than two feet ; the back and sides should be darkened, the front of glass, and the top exposed to the air. Having placed this in a suitable position, with the glass front away from the window, we will next think about filling it.

A little taste must be displayed in the arrangement of some rock-work, and a few shells and flints, with some fine pebbles and sand at the bottom ; and to these must be added the foliage, in the shape of

ALGÆ OR SEAWEEDS.

There are but few species of these lovely marine plants that are suitable to a small aquarium ; indeed, many kinds are not only useless, but most unpleasant from the odour they emit, as they quickly die and decompose. Perhaps the best for the purpose is the Green Laver or Sea-Lettuce, which is to be found in abundance in the little pools left by the receding tide. Its broad green leaves form a shade for the fish, and it is also very useful from the wonderful power it possesses of absorbing oxygen. It thus supplies to the water the quality most essential to the health of its inhabitants, while for its own existence it requires the elements given out by the fish. It thus purifies the water by fulfilling a double purpose. The proper name of this plant is *Ulva latissima*. Next to this we may name the Purple Laver, which is very much like the green, except as to colour. These plants should be gathered with a little portion of the rock or stone to which they are attached adhering to them ; for, if torn from it, they will never attach themselves to another piece. The common Sea-Grass is another variety of weed that may be used ; and in all probability, in bringing it to your aquarium, you will at the same time introduce many living creatures of various kinds, which dwell beneath its leaves. Lastly, we will mention the Cladophora, which is not so remarkable for its beauty (though it looks very well in the water) as for the number of little inhabitants to be found hidden in its foliage.

The common Coralline will also live in an aquarium.

All these plants should be sparingly introduced, as they would otherwise quickly fill the case, the leaves being large and broad ; unfortunately the more delicate kinds do not flourish for any length of time.

Avoid all red seaweeds, which, though very tempting, will not answer our purpose. We will repeat the names of those we most recommend :

1. Green Laver, or *Ulva latissima*.
2. Purple Laver, or *Porphyra laciniata*.
3. Common Sea-Grass, or *Enteromorpha*.
4. *Cladophora Arcta*.

SEA-ANEMONES OR ACTINIÆ

are to be found on all our coasts, but especially in the south and south-east, some good ones being obtained at Ramsgate and Margate occasionally. Some of the varieties are so tender and delicate, that they would not survive removal into an aquarium; but there are one or two kinds well adapted for the purpose, which, though among the commonest, are very beautiful objects.

The chief of these is the Beadlet, which, when closed, looks almost like a lump of greenish brown india-rubber or very thick jelly, but, when expanded, presents a beautiful appearance well worth inspection, resembling a China aster, with a perfect circle of the most brilliant turquoise beads round its centre. The beadlets in several varieties abound off the coast of Brighton, and may be readily collected at low tide on the weed-covered rocks farthest from shore—rather *too* far, we must admit, and too slippery and wet, for young ladies to venture. Care must be taken not to injure them in removing them from the rocks to which they cling, a flat blunt instrument, such as an ivory paper-knife, being the best adapted for loosening them. They will easily travel if wrapped up carefully in plenty of wet seaweed and placed in a basket, and they will quickly expand when restored to their own element, stretching out their fine tentacles in search of food, and literally “tucking in” whatever is given them. They should be fed but sparingly, however, with morsels of raw fish, flies, or meat; these they will readily swallow, and having extracted all the nourishment from them, will after a day or two eject. Though they are eager for food, they will live for a long time without it, and if over-fed, they are less likely to expand and display their beauties, but will remain closed and dormant for a considerable period.

Another common species of anemone is the Wartlet or Crass, sometimes called the Dahlia Wartlet, from its resemblance when fully spread to that flower. This is one of the largest and handsomest of our anemones, but we cannot recommend it for a small aquarium, because it is not a good traveller, and is moreover afflicted with an insatiable appetite: any unhappy little fish that may chance to come within reach of its powerful tentacles will probably be sucked in and devoured, or if not actually swallowed, will, at all events, be destroyed. The Rev. J. G. Wood, in his charming book on the aquarium, says, when speaking of the dahlia wartlet, “In its native state it eats green crabs, molluscs, shrimps, and, in fact, anything of an animal nature. It even captures the brisk and active prawns, arresting them in a moment if they happen to touch its tentacles, and then forcing the unfortunate animal into its stomach.” A third species is the Plumose Anemone, which, as its name implies, appears to be adorned with delicate white or pale-coloured feathers. It is difficult to see them in full beauty, as they prefer the dark; but if the aquarium be kept well shaded for a time, they will probably expand, and may be contemplated for a few minutes before the access of light compels them to close again. There are some very fine



1. *Patella pellucida*. 2. Common Periwinkle. 3. *Trochus cinerarius*. 4. The Squid.
 5. *Doris coccinea*. 6. Weevil-trip-shell. 7. The Mail-shell—(*Chiton marginatus*.)
 8. *Goniadoris nodosa*. 9. *Scyllaea pelagica*. 10. *Gemellaria loricata*. 11. *Scrupocellaria*
scruposa. 12. *Bugula avicularia*. 13. *Eolis papillosa*. 14. The Sea-mot.—(*Flustra*
foliacea.) 15. *Bicellaria ciliata*. 16. *Bicellaria ciliata*, magnified. 17. *Doto fragilis*.

specimens of this exquisite variety at the Crystal Palace Aquarium. The Snake-Locked Anemone may be added to the list of those already mentioned, but it is less common, being found chiefly on the Devonshire coast, and is perhaps scarcely so ornamental as those we have more fully described. We must now leave these very interesting objects, as our limited space will not allow us to enlarge upon them, and turn our attention to suitable

FISHES.

There are but few fish small enough for our drawing-room aquarium, and it will not take us long to enumerate the most prominent. There is a curious little fish, which rejoices in a variety of names, but is perhaps best known as the Pogge, or Noble (its classical nomenclature sounds very important; *Aspidophorus Europæus*). It is covered with scaly plates like armour, and the body is all over sharp points. The colour is brown above, and white beneath; and the fins have a dark brown band across them. It comes close to the shore, and is often taken in the net of the shrimper.

The Basse, which is very like the Perch, is another hardy little fish that easily accommodates itself to circumstances, and is therefore well suited to an aquarium. It comes close inshore in search of food, and is to be caught in a net. It is a pretty little fish, dark blue above, and white beneath. In little pools may sometimes be found the Blenny, hiding under the rocks: a hand-net will serve to capture it, and it will repay the trouble. It is dark green, spotted with blue, above, and white beneath. Of a similar species are the Gobies and the Spotted Gunnell; but the latter are very difficult to catch.

Of the flat fish, Flounders, Dabs, and small Plaice are to be had in plenty, and they are very ornamental, for their graceful movements are a constant source of pleasure and delight. Nothing can exceed the grace of the undulations of their bodies as they make their way through the water; and those who have only seen these little flat fish at the fishmonger's, could never imagine the elegance of their appearance when swimming, or the eager expression in their bright eyes, as they keenly watch every object within their reach.

MOLLUSCS.

We next come to the Molluscs, and may mention first the common Periwinkle, which is easily found, and is very useful in an aquarium. It will eat the fresh *algæ*, which would otherwise gradually cover the glass and obscure the view of the objects within. The Winkle is another mollusc that can readily be obtained, but its voracity is a drawback, for it will probably destroy many of its smaller neighbours. The Trochus or Top-shells are found on the brown seaweed upon our shores at low water; some of them are prettily marked. The Common Limpet can be found in any quantity, especially on the rocks of Devonshire.



1. Trout. 2. Perch.—(*Percha fluviatilis*.) 3. Carp. 4. Pike, or Jack.—(*Esox Lucius*.)
 5. Ten-spined Stickleback. 6. Three-spined Stickleback. 7. Eel.
 8. Miller's Thumb.—(*Cottus gobio*.)

where they are so thick that you can scarcely put a pin between them. and if you approach them gently, you may hear a kind of singing murmur proceeding from them, as if they were intensely happy and enjoying themselves; but touch one of them with your finger or the point of your parasol, and the song instantly ceases, while the whole assemblage becomes immediately so tightly fixed to the rock, that it is almost more than you could do, even with considerable effort, to remove one of them. We have sometimes thought they must have some kind of telegraphic communication to accomplish this so quickly.

The Smooth Limpet is much prettier than the above, being of various colours: it can frequently be found on the larger seaweeds by careful searching. There are many other available molluscs, which the limits of this paper do not permit us to refer to, but which will be found with excellent illustrations in the Rev. J. G. WOOD'S delightful little books upon the subject to which we have already referred. (*See Note.*)

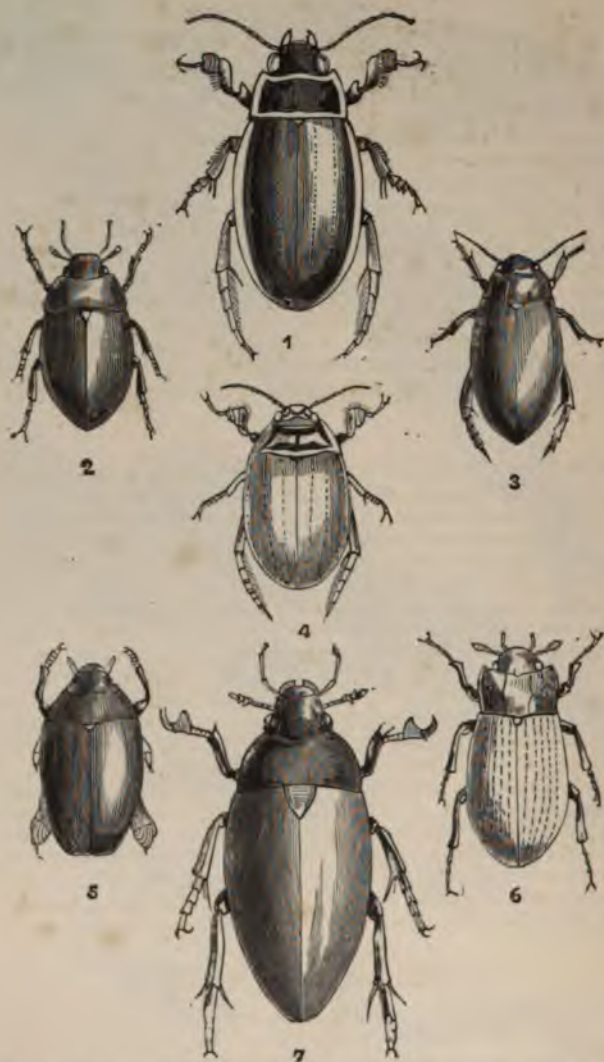
CRUSTACEA.

Of these not many are suitable to our present purpose; chiefly we may name the common Shrimp and the Prawn, the latter being beautiful objects in the water. Their eyes are remarkably bright, and their bodies transparent, or nearly so. The small Green Crab, and the Hermit Crab, may also be added; but the former are destructive and voracious; the latter must be provided with whelk-shells for their dwellings, which they are perpetually changing, apparently always preferring the one where they are *not*, however commodious their own habitation may be. We have seen a hermit devote half an hour to most persevering efforts to fit himself into a shell that he had a fancy for, but which, in spite of all his endeavours, he could not get comfortably into, and after most amusing attempts to try and make it do, he deliberately stepped back again into his old home, and shuffled off with it in search of a third, probably to find himself again disappointed. These crabs are also called Soldiers, from their habit of fighting with each other for the shells, and it is extremely amusing to watch the battles they wage for the shell they covet. Many other curious creatures might be named that would greatly add to the beauty and interest of an aquarium, but even with those we have mentioned a very pretty case may be made, and plenty of occupation found in watching and tending them.

We will close our subject with a few remarks as to the

FRESH-WATER AQUARIUM,

according to our promise. All that has been said as to the construction of the other case will apply equally to this; but before placing the sand and gravel at the bottom, they should be steeped in boiling water, to destroy any animal or vegetable matter, which might become offensive in the still fresh water. It is almost needless to say that the water



1. *Dytiscus marginalis*. 2. *Hydrophilus piceus*. 3. *Colymbetes*. 4. *Acilius sulcatus*.
 5. *Whitlowg.*—(*Gyrinus*.) 6. *Helophorus aquaticus*. 7. *Hydrophilus piceus*.

should be taken from a river, and that no clear water or hard water, suitable for drinking purposes, will be of any use. Rain-water will do if it be clear and pure, but river-water is much the best. A few plants may be added, such as the pretty frogbit and the vallisneria. Then excursions may be made to the ponds and rivers in search of fit objects for filling it.

There will be no difficulty in obtaining a few Minnows and a small Perch or two, whose bright colours are a great ornament. The perch, however, must be fed with worms, insects, and small fish, or he will inevitably help himself to the minnows, for he is of a very hungry nature. The common Trout is much admired, and can be fed upon worms and little minnows, but it is almost too large a fish for so limited an aquarium. A few Gold and Silver Fish (Chinese Carp) with their brilliant shining scales, must not be omitted: they may be fed with insects and worms, and with little morsels of bread, or even fish. Then there are a few fresh-water crustacea that may be available, such as the Fresh-water Shrimp, which abounds in most ditches and streams; but it is not so attractive in appearance as its salt-water namesake.

Numerous water-insects may be readily obtained, and some of these may be transported into the aquarium: they can be taken with a fine hand-net. Caddis-flies and one or two kinds of Water-Beetle can be easily kept, especially the Whirligig and the Hydrophilus; but the large Water-Beetle (*Dyticus*) is too voracious, and will destroy all the smaller insects in the aquarium. These and very many others it is difficult to describe without the aid of numerous illustrations; and therefore, having introduced our young friends to the commonest objects that they will find, and which they cannot fail to recognize, and having put them in the way of at least beginning a collection for themselves, we will take our leave of the subject. It is a pursuit that will repay them well for the trouble it will cost, giving them an additional motive for outdoor exercise, and an increasing interest in all living things. They will be more and more impressed with the beauty and harmony of Nature in all her works, and thus their thoughts will be "raised up higher," and they will

"Learn to love with zealous, humble duty,
The Eternal Fountain of this heavenly beauty."

NOTE.—"The Common Objects of the Sea-Shore," including "Hints for an Aquarium," by the Rev. J. G. Wood, M.A., with coloured illustrations, published by G. Routledge and Sons; also, by the same Author, "The Fresh and Salt-Water Aquarium," published by G. Routledge and Sons.

ON RUBBING BRASSES

AND INCISED TOMBS IN CHURCHES AND OTHER ANCIENT BUILDINGS.



THE custom of inlaying flat stones with metal plates to the pious memory of the deceased, of whatever rank or station, and having thereon figured representations of the abbot or monk in full canonicals; or the knight in armour, with his lady by his side, in wimple and hood or horned head-dress; together with the less exalted merchants and their wives, or squires and their dames—so often to be met with in the quiet, unpretending, yet most interesting old churches of our country villages and towns—came into vogue about the middle of the thirteenth century, at a time when Henry III. ruled over this country, and continued in use until a much later date.

These metal memorials succeeded the fashion which the Normans brought into England of burying the dead under large stone tombs or cists, examples of which may be frequently seen in most of the cathedrals and abbeys as well as old churches of England, and were more or less elaborately constructed, according to the different periods of church architecture known as Norman, Transition, and Early English, which terminated about 1272.

These now so-called brasses are made of a mixed metal, named originally Latten, and, it is presumed, were introduced by the Normans, although in later days the Flemish workmanship far exceeded that of the French. They generally were cut or engraved in outline, and represented by the lines left upon these plates of brass or other metal the figure of the deceased. In many instances, in place of a figure may be found an ornamental or foliated cross, or a mere record of the individual, buried beneath it, in Norman-French or Mediæval Latin. The custom of representing on flat tombs the effigy of the deceased priest or warrior, citizen or dame, no doubt arose from its being a simpler and less expensive mode of perpetuating the memory of the illustrious or more humble dead, than that of the more costly and more cumbersome fashion of the stone or marble sarcophagi already referred to, and besides which, took up much less room in the churches of the period than did such grand and imposing monuments, which we often see now under richly-embellished canopies, shutting out the view of the beautiful transepts or side aisles of our ancient abbeys and cathedrals.

The manner of arranging these engraved metallic plates seems to have been to insert them in cavities scooped out of the flat stone, and then to embed them in pitch or some other resinous matter, firmly fastening them down by rivets leaded into the slab, oftentimes of Purbeck marble, which bears a high polish, and is easily known by its bright speckly appearance of white and grey spots on a dark ground. These sepul-

chral memorials, when circumstances would permit or the families of the deceased could pay for such privileges, were often elevated upon altar-tombs; but, as a rule, are more commonly met with on the flooring of the church, and may be found under many of the modern pews, or in less respectable positions, in country churches. In many instances they have been removed from their original sites, and, by the fancy or taste of some diligent churchwarden or vestryman, set up against a wall inside or outside the holy building as the case may be, and quite regardless of the time-honoured dust these more lasting memorials once in piety covered.

By the introduction and use of these interesting memorials, and subsequent preservation of them, the writer of history, as well as more modest student, have largely benefited; for through their engraved surfaces they have been able to copy and consider the costume of our countrymen and women, and the military equipments, as well as armorial bearings, of our knights and esquires of old. And although many a well-trodden slab inside the old church, as well as even on the outside pathway to the sacred edifice, bears now only the incised form or shape where once existed the engraved brass or letter-plate, attesting the sad story of theft and spoliation which the days of fanaticism saw, in times now luckily long passed away, and the wicked deeds of which misguided people, in broken monuments, patchwork stained glass windows, and mutilated marble and alabaster effigies, are too often to be seen, yet enough has luckily remained intact to prove to posterity not only the piety of our ancestors, but the habits and customs even of their daily lives.



The sepulchral brass was, in its original and perfect state, a rich and oftentimes beautiful work of art; and although mostly consisting of incised lines, filled up with some black resinous matter, there were some manufactured of a more costly character, having, by means of a mastic or coarse kind of enamel, the means of giving the proper heraldic colours to the shields and coats of arms which frequently embellished the memorials of our great nobles and illustrious warriors of Britain.

However, the injuries caused by time, and the contraction or expansion which such metallic plates would naturally undergo, have saved to us but very few examples or other traces of these enamel decorations in brasses; but of those still existing references may be made to three yet in a fair condition, and which would well repay examination by those interested in the study of such objects, and the way to preserve an exact facsimile of them by rubbing.

The brass of Sir John d'Aubernoun, *temp.* 1277, Henry III., one of the earliest English specimens of this kind of memorial, is to be found in the quaint old church of Stoke Dabernon, Surrey. Another, of a much later date but of admirable workmanship, is that of Sir Hugh Hastings, at Elsing, Norfolk, *temp.* 1347—a knight who had seen the troublous days of Edward II., and died in those more glorious ones of his successor, Edward III. And another fine specimen, though not so well preserved, is that of Sir John Say, *temp.* 1473, Edward IV., at Broxbourne, Hertfordshire. All these monumental brasses exhibit evidences of the coloured enamel work before referred to, and are amongst the best of those so embellished which are to be found in this kingdom.

It was also usual to inlay on the face of the slab of marble or stone the different ornaments worn in life by either men or women; and these, with the arms, accoutrements, portraits of children, and scrolls of inscriptions, were engraved on detached plates, and inserted in distinct cavities—or, as they are sometimes denominated, casements—about the larger figure or figures of knights or ladies which the memorial was intended to commemorate; and these, with a well-polished background of stone and Purbeck marble (the brasses being sometimes gilt or very highly burnished), made the tomb a very striking and handsome-looking memorial, although but few of such remain to us in a complete condition to the present time.

Space will not permit us here to point out the various and changing fashions, by which the exact dates of these brasses may be known; but it may be well to observe that from the nature of a head-dress to the cut of a sleeve in a female figure, or from the character of a tonsure, beard, or peculiar armour or weapon of a male, may easily be resolved the period to which the dame, priest, or knight belonged, and almost the year in which they died. Thus these brasses have proved, as has been observed before, abundantly useful to all those who have made historical exactitude a study, or loved to picture, for the benefit of themselves or others, the habits and manners, as far as they could be derived from such sources, of our remote ancestors.

Of these sepulchral brasses it will be now sufficient to remark, according to well-known archeologists and inquirers into their condition and history in this country, that no subsequent or later specimens exceed in beauty of design or style of execution the earliest existing ones we possess, and which, from a similarity of treatment and artistic touch, might almost have been engraved by the same hand, if they were not at all events issued from the same manufactory. The brass of Sir John d'Aubernoun, already referred to, and one of Sir Roger de Trumpington, of Trumpington, Cambridgeshire, *temp.* 1289, Edward I., may be cited as amongst the finest and most artistically rendered of such memorials, and, in many particulars, independently of the remains of enamel colour on the first, present many features of interest to the student and antiquary. The brass of Sir John represents him holding a spear, and a pennon thereon, and is in chain armour, with his legs stretched out straight before him; whilst the one of Sir Roger is a cross-legged knight, also in chain mail, resting his head on his heaume, or tilting helmet, with other interesting adjuncts of the then military dress, such as ailettes, hawberk, surcoat, genouilleres of plate, or knee-caps, and the spur with a single point, known as the "prick-spur."

In concluding this chapter on so interesting a subject, it will now be necessary to acquaint those of our fair readers who would like to engage upon such an occupation, with the best way of preserving a facsimile or record of such sepulchral metallic monuments and inscriptions (where not cut too deep on some of the early stone cists or coffins), with their symbols, crosses, and all other accessories. In the first place, the intending copyist should provide herself with a small brush, or a piece of light cloth will do, and carefully sweep or wipe away all dust or particles of dirt or grit which may be on the memorial about to be rubbed; and then, having so done, in the second place, a piece of paper of the size of the figure or inscription should be put on the surface, and there securely held by an assistant, as it is quite essential that two should be employed on such peculiar work, so as to enable the chief operator, in the third place to rub evenly on the paper with a piece of material called heelball, and to be careful not to go beyond the outlines of the figure or letters beneath the paper, or to allow it to be shifted from its place. The operator cannot be too nice or particular in the process of rubbing, otherwise a blurred appearance will be given to the picture, and the effect desired be entirely lost. The paper used for the purpose of rubbing brasses, &c., which is of a soft yet toughish texture, can be obtained at most artists' colourmen, where also the heelball, employed chiefly by shoemakers in their trade, may be found.

Various other methods of taking impressions have been practised, and our first collectors of these rubbings (who were a Mr. Craven Ord and Sir John Callan, about the year 1780, down in the eastern counties) used damp paper and printing ink, which was spread over the plate, and any imperfections or breaks occurring in the copy subsequently filled up by a pen.

A plummet or a large black-lead pencil have supplied the means of producing very fair rubbings; but one of the most easily available plans, after the first here given, and which is the best, is to place tissue-paper upon the brass, and carefully pass over it a soft leather or piece of rolled linen, covered with black-lead and oil, but which should be slightly used. By such a means a clear impression may readily be obtained, but, of course, from the nature of the paper, a very fragile one. There is yet another and perhaps more satisfactory way of obtaining a rubbing of any brass or inscription where the regularly manufactured paper cannot be obtained, and that is, to take white paper of a moderately coarse nature, and make a mixture of blacklead, beeswax, and tallow, with a little resin to give it hardness, for rubbing over it, where a piece of heel-ball cannot be obtained.

Coloured wax, to imitate the brass memorial, when used with a dark-coloured paper, can also be had, and is much used by rubbers when they require an exact facsimile for exhibition or otherwise. By means of unsized paper, moistened and dabbed with a soft, close brush, fair impressions may be obtained; and this most simple process will be found highly useful when the figures on the slab, inscription, or sculpture to be rubbed or copied is in very low relief.

CHURCH DECORATION.



HERE are many kinds of devices and texts for church decorations which may be made long before the time they are wanted, and so afford both a pleasant and interesting occupation for many young hands, and also in a great measure avoid the hurry and fatigue which so often make church festivals a dreaded time, instead of joyous holidays, as they should be. And before I go any further, I would give one word of warning against too much decoration, or rather, I should say, against the idea that every church requires the same amount of decoration. A very beautiful church, with a great deal of carving or other architectural ornamentation, needs very little of what we may call perishable adornment: only a few flowers or illuminated texts, to mark the special season; and in putting these up, great care must be taken that any marble which there may be is not stained by the juice from the flowers, and that the nails put in to support the texts do not leave marks to disfigure the wood carving. But a very plain church, with long bare walls, ugly large white windows, and uncarved seats, may be made quite handsome if the decorations are tasteful and solid, and they may even, in a church devoid of all other religious ornament, give it the sacred appearance befitting God's house



CHURCH DECORATING.





of prayer. I have seen the plainest little country churches, decked in this way by loving hands, look quite beautiful.

All decorations done with flowers (which, as God's brightest gifts to earth, seem the fittest ornament for the places specially dedicated to His service) must, of course, be put up the last day; and these should not be attempted in any *quantity*, unless there are small tins* to fit each place to be decorated, so that the flowers may be kept in water, and prevent that faded look which comes after a few hours, even if put in wet moss.

But of those which may be done before the time, the following are a few of the easiest. First cut out the letters of the text, or the shape of the monogram or other device, in thick cardboard (for very large designs rough millboard will do), cover a very small piece with liquid gum, and then place grains of rice on the gum. These are chiefly suitable for small texts or devices low down on the walls, when every grain of rice

* These may be obtained from any tinman for a mere trifle.

should be arranged very carefully with the end of a knitting-pin, so that they lie quite flat and make a smooth surface. The grains may be placed in very pretty patterns, so as to form a kind of white mosaic. I once saw a floriated I. H. S. done in this way, and fastened to a bright red cross, with a background of very dark ivy, and the effect was extremely good; but it requires time and patience, as, if done carelessly or hurriedly, the rice will not adhere to the cardboard. For large texts up very high, soda or tapioca, put on with boiling glue, will have very much the same effect, but it will not bear such close inspection as the rice.

Split straws form very good letters tacked on to cardboard; but these will, of course, only show on a dark background. Again, letters or patterns cut out in white velvet on blue or red cloth, or red cloth on white swansdown calico, are very effective and very easy to do.

Bare walls look very well ornamented with trellis-work, which should be cut out in cardboard and white ribbon, wire fastened all round the edges to keep the shape, and then covered with moss. Each point of the trellis-work should terminate in a *fleur-de-lis* or circle (a cross is not suitable, as it should be reserved for the holier parts of the church, and introduced once or twice, not brought into every part of the decoration and treated like a common design). Moss put on in this way will keep fresh for months and even longer.

For harvest festivals corn of all kinds should be used; not too ripe, or the grains fall about and make the church look untidy. Small sheaves of wheat should be placed on the altar; but for arches, or round the pulpit, oats will be found most suitable, as they are most easily bent. I have seen a very pretty fringe made of oats. Flowers must be mixed with the corn, to give brightness and colour.

For Christmas decorations texts made on perforated cardboard with strings of large red beads, as large as holly-berries, look very well and last from year to year; and should the appearance of the cardboard be objected to, it can be covered with moss or green leaves; but it is a great assistance to keeping the letters regular in size and shape.

The font should at all seasons (if possible) be decorated with flowers alone; and if filled with water, may have a cross or a bunch of water-lilies, or any other white flowers, floating on the surface.

One great thing to avoid in church decorations is using too much tinsel, such as gold or silver paper: they make the whole look tawdry and unfit for God's house. Small pieces are occasionally very useful, and give a great brightness; but the very best paper must be used, and be cut very carefully and neatly. Great pains should be taken to make all designs clear and easy to be read or understood, remembering that the object is to show our respect for God's house by making it as beautiful as we can, and, by placing different texts and sacred devices before them, to suggest holy thoughts to the worshippers during the pauses in the service, and so prevent the thoughts from wandering to earthly business or pleasure. And, above all things, church decorators should guard against the temptation to show how clever they can be, and how

much they can excel others, as in that case it is only an incentive to pride and vanity, and had better be left alone altogether.

Needlework is another way in which even quite young girls may materially help in the decoration of a church, though they should be careful not to attempt any delicate or difficult kinds, such as silk embroidery for altar-cloths, or satin-work for chalice-veils and burses, without really learning of some professed worker to do it. But there are many easier pieces of work which almost any one with a little patience can do, such as markers for the books at the prayer-desk and on the altar. These may be embroidered in silk on ribbon. Or crosses or monograms may be cut out in cardboard, and either covered with gold or white beads, or made of a number of pieces of perforated cardboard, each one, one row of holes smaller than the last, so that the top one is the very narrowest strip possible. These, fastened together with gum, have the appearance of carving. Or, again, patterns may be cut in the cardboard so as to look almost as fine as lace. In each case, when finished, the crosses must be fastened on ribbon; it is best, *if possible*, to sew them on, as in a damp church gum or glue are so apt to give way. Kneeling-cushions in either cloth embroidery or worsted work, altar-carpetts for churches where there are no tiles laid down, seats for the sedilia, pieces of velvet to hang from the pulpit-desk embroidered in gold silk, sermon-cases, &c., are other pieces of work quite easy to be done. Full directions and instructions how to do all these and many more pieces of work can always be obtained at Thellbroner's, in Regent Street.

Very industrious girls sometimes make the surplices for the clergy and choristers, and by their exertions may often save a great deal of expense in a poor parish; and some I have known do it for other parishes, and receive a small remuneration, which is expended in charity. There are many who can give their time and trouble, but who yet could not give money, unless obtained in some such way as this; and surely the hours spent in this way for the sake of procuring means to help to build some house to God's honour, or to send the knowledge of His truth to far-distant lands, or, again, to put some orphan child to school, or help our sick and suffering brothers and sisters to find the rest and comfort of a hospital or convalescent home, will bring far more real and lasting pleasure than the same time given to listless dawdling about the garden on a summer's day, with that terrible complaint we so often hear from young girls who have just left the school-room, "I have nothing to do;" or, worse still, employed in reading the sensational novels of the present day, which excite but not amuse, and so poison the mind that it is unfit for useful or healthful occupation afterwards.

But the great thought in all church work is to remember never to take it up for an amusement *only*, but to keep always in mind the thought of Whose service it is to be used in, and therefore to give the best and most careful work that is possible, as the only work fit to be offered to Him.

SILVERING.

Extremely pretty objects can be made for gifts or fancy fairs in this work. Get a plain wooden bracket, box, or basket; paste it all over; take lead-foil and crumple it up in your hand, then stretch it again, and cover the object you wish to ornament. Cut leaves in card, sew wire at the back in form of veins and stems, and cover with the tin-foil. Acorns can be cut out of cork and glued into real acorn-cups, a hole bored, and a wire inserted; these again covered with the foil and affixed along with the leaves. Little lumps of putty, with a wire as stem, make excellent berries, and when all are silvered over the effect is charming. The basket must be treated in the same way—the foil crumpled and pasted. The leaves and flowers or fruits can be tied on, if made quite firm, and those tied can be silvered after they are placed. These, filled with flowers, are most attractive objects in a bazaar.

QUARTETTES.

As it is always pleasanter for young people to meet of an evening with some ostensible object, musical evenings are exceedingly pleasant. A number of young people agree to meet at each other's houses once a week, and having fixed on certain glees, quartettes, trios, and choruses, which shall be sung, they are practised diligently; fresh ones procured as often as possible, so that reading at sight is thus encouraged. For variety a cantata may be got up by the choir, and an evening appointed at the close of the season to sing it to an audience. It is better to have these musical evenings during the winter months only: so many things are going on in "the season," that it makes it difficult to collect the company. An exceedingly melodious and not too long cantata is one by Mrs. Curteis Whelan, entitled the "Hymn of Consolation." Miss Gabriel's "Evangeline" is also charming. "The Building of the Ship," by Mr. Henry Lahee, I would also recommend as one within the reach of amateur performers. The "May Queen" of Sterndale Bennett is a great favourite, but is not so new as these, and the accompaniments are very difficult, which is a drawback for amateur performers. In selecting the members, a preponderance of soprano voices should be secured, as they, of course, carry the airs, and the men's voices drown them unless they are very powerful. Bishop's glees and trios are admirable, and not too difficult, although, of course, they require careful study, strict time being most indispensable in concerted music. The madrigals are also very effective when well sung, and would be new to the present generation. All hints for the proper study of music and singing in its various branches will be found in our chapter on Music, which has been written by a very excellent and experienced authority; I only speak here of the pleasure to be found in these musical meetings.

Another suggestion for a pleasant and intelligent way of passing an evening is

SHAKESPEARIAN READINGS ;

that is, to invite a certain number of friends to meet once a week or so, to read aloud one of the plays, and each person taking a character, in the same manner as though you were acting it. At the first meeting the play should be "cast," and each member should carefully study his or her part until the next meeting. The perusal of some good commentaries on the Shakespearian plays would much assist the study of the part. Cowden Clarke's "Shakespearian Characters, chiefly Subordinate," enters much into the subtleties of each character, and would be found useful for suggestions as to the mode in which the words should be delivered; but Staunton is considered to be the best authority; Mr. Halliwell has also written admirable essays on the subject.

In the list of books at the end of this volume will be found the names of some of the best commentators and editions of Shakespeare, which the student may refer to. Thoroughly to understand the words and the mind of the character is the only way to read or act with effect.

"As you Like it," "The Tempest," "Midsummer Night's Dream," "Hamlet," "Macbeth," "King John," and "Henry V.," are all good for drawing-room reading; and the earnest study of the greatest of poets cannot fail to meet with its reward in opening fresh fields of thought, and affording an intelligent amusement of the highest order; and those who for the first time open the pages of these enchanting plays will exclaim in astonishment, as it is reported one did on seeing a representation of a Shakspearian play for the first time, "Why, the *words* are so good!"



Cardinal Wolsey—("Henry VIII.")

INDOOR AMUSEMENT.



The Mulberry Bush.

GAMES FOR THE LITTLE ONES INDOORS.

LOOBY, LOOBY.



LHIS is a very amusing game for young children : it is played as follows :

The children stand in a circle ; they dance round singing, "Looby, looby, looby, all on a Saturday night ;" then putting their right hands into the circle, they say, "Put your right hand in ;" then extending their hands outside the circle, they say, "Put your right hand out, and shake it, and shake it a little, and turn yourselves about," the children suiting their actions to their words. Using the same words, they repeat the action with the other hand ; then to the feet and head ; finally they run in and out of the circle, singing, "Put your bodies in, and

put your bodies out, and shake them a little, a little, and turn yourselves about." Any antics at the conclusion of the game are left to the discretion of the players. The children must take care when they put their heads in the middle of the circle, or they may come unpleasantly near their neighbours.

WATER MY CHICKENS.

This game can be played in or out of doors. One of the players is to represent an Old Woman seated on a chair, another will be the Hen, and the rest of the players Chickens, who are to stand in a string behind the hen, taking hold of each other's dresses. They then sing the following words as they advance towards the old woman: "Water my chickens, come, cluck! cluck! cluck!" The hen then says to the old woman, "What time is it?" She replies, "Half-past one, getting on for two." The hen again goes round the room singing the same words as before, and then again inquires the time, receiving for reply, "Half-past two, getting on for three." This is repeated until the hour of eight is reached; the hen then asks what the old woman is looking for, who appears to be searching for something; the old woman replies, "Looking for needles."

"What are needles for?"

"To sew up bags."

"What are bags for?"

"To put bran in."

"What is bran for?"

"To sharpen knives."

"What are knives for?"

"TO CUT OFF CHICKENS HEADS WITH!!!" says the old woman, gruffly.

"Where will you get them from?" asks the hen, timidly.

The old woman, suddenly starting up, screams, "HERE!!!" she then runs after the chickens, whom the hen tries to defend. When all are caught, another of the players becomes old woman.

THE MULBERRY BUSH.

The players all take hands and dance round, singing, "Here we go round the mulberry-bush, the mulberry-bush, the mulberry-bush; here we go round the mulberry-bush, so early in the morning." Then they pretend to wash their dresses, singing, "This is the way we wash our clothes, wash our clothes, wash our clothes; this is the way we wash our clothes, so early in the morning." Then they go round again, singing, "Here we go round the mulberry-bush," &c. : they then wring and iron their clothes, saying the same words. The last is "Thus we play when our work is done, so early in the morning." When they say this the players must dance or play in whatever way they think best.

THE HATCHET.

The children sit in a circle, one takes a pen, pencil, or anything she can get that is small, and giving it to her neighbour, says,

"Take this."

Second Player. "What is it?"

First Player. "A hatchet."

Second Player. "Did you buy it?"

First Player. "Hush!"

The second player then takes the hatchet, and says the same words to her neighbour. When it has gone all round the circle, it is returned with the same words to the first player, who then begins again :

"Take this."

"What is it?"

"A hatchet."

"Did you find it?"

"Hush!"

This goes round the circle; then they begin again, only saying, "Did you *steal* it?" This is the last time it goes round.

GOOSE.

This game is very much like the last. The words are :

"Take this."

"What is it?"

"A gocsse."

"Did you buy it?"

"No."

"Did you steal it?"

"Hush!"

"Can it fly?"

The reply is given as near as possible to resemble the screech of a goose, the arms being flapped like wings.

This is repeated all round as before, till the effect at last produced is most ludicrous, all the company flapping and screeching at the same moment.

HUNT THE SLIPPER.

The players sit upon the ground in a circle; one stands in the centre, who is supposed to have left a shoe to be mended by the players, who are all supposed to be cobblers. They must clasp their hands behind their backs, one of them holding the slipper. The centre player commences by asking if her shoe is mended. Each cobbler denies having got it, and sends her to his neighbour, the shoe being passed hastily from one to the other. She is of course to try and get it, and the fun consists in the rapidity with which it is passed from one to the other. If the centre player succeeds in taking it, the one from whom she takes it must be the customer.

FLY AWAY.

This game is a very simple one. The children are all to lay their forefingers on the table, then one says, "Fly away, dove;" when she says this, the children all lift up their fingers; but if she names anything that cannot fly, such as "Fly away, dog," the children then keep their hands still. If any one forgets, and puts their finger up when they ought not, they must pay a forfeit.

CONTRADICTION.

Four children hold a handkerchief by its four corners, one stands by, and when she says, "Hold fast!" they must let go; when she says, "Let go!" they must hold fast. If any one forgets, and obeys the command, he or she must pay a forfeit.



BLIND MAN'S BUFF.

This is a very favourite game with children. One is blindfolded, and must try to catch the others, who of course endeavour to escape. If the blind man succeeds in catching any one, that one becomes blind in his turn. This is a very old game, and was first called "Hoodman Blind," as the players were formerly blinded with their hoods: it was well known to the young Grecians, who called it "*Myia chalki*." There are some pictures in the Bodleian MS. showing how it was anciently played.



EVEN OR ODD?

One child hides in her hand a few marbles or beans, and asks the other player to guess if they are even or odd. If she guesses right, the one who asks becomes guesser; if she guesses wrong, she must pay a forfeit.

HISSING AND CLAPPING.

For this game there must be an even number of boys and girls. The little boys go out of the room, and the little girls sit in a row: they each choose a little boy. The boys come in one by one, and guess who has chosen them. When they guess right, they are clapped; when wrong, they are hissed. When the boys have found out who has chosen them, the little girls go out and the boys stay in.

HOT BROAD BEANS.

This is a game of hide and seek, wherein one player hides some small thing about the room, the others of course hiding their eyes. When the hider is ready for them to seek it, she calls out, "Hot broad beans and very good butter; ladies and gentlemen, come to supper"—upon which they all begin to search. When they are near the place where it is, the hider calls out, "You are getting hot!" If they are far away she says, "You are cold!" The one who finds it takes the turn to hide.



ORANGES AND LEMONS.

Two of the players settle which shall be Oranges and which Lemons, without letting the rest know; they then join hands to form an arch, the rest taking hold of each other's dresses and going through the arch, singing the following words:

“ ‘Oranges and lemons,’ say the bells of St. Clements
 ‘You owe me five farthings,’ say the bells of St. Martin’s
 ‘When will you pay me?’ say the bells of Old Bailey;
 ‘When I grow rich,’ say the bells of Shoreditch;
 ‘When will that be?’ say the bells of Dundee;
 ‘I do not know,’ says the great bell of Bow.’

“ Here comes a candle to light you to bed,
 And here comes a chopper to chop off your head!”

At the last word the two children who are holding up their arms drop them on the last child's neck; they then ask her which she will be, Oranges or Lemons; whichever she chooses, she is to go behind the girl who takes that name. When all the girls are caught, the two foremost hold each other's hands, and each strives to pull the other party to her side; whoever succeeds in doing this wins the game.

THE TURKEY MERCHANT.

One child is a Turkey merchant, and she says, “I am a Turkey merchant, and I sell C.” The other players must then try and guess what it is she has to sell which commences with C and comes from Turkey.

The one who guesses becomes Turkey merchant in her turn ; she then says the same words, substituting any letter she pleases.



OLD SOLDIER.

The players must seat themselves in a circle : one of them is to be the Old soldier, and she walks round the circle saying, "What will you give an old soldier?" and the players must answer without saying the words "yes," "no," "nay," "black," "white," "grey." Any one saying these words must pay a forfeit.

EARTH, AIR, FIRE, AND WATER.

The players must sit in a circle ; one of them takes a handkerchief and throws it at another little girl, calling at the same time "Earth" or "Air," "Water" or "Fire," whichever she pleases. Supposing she calls out "Air," the child she throws it at must call out something that lives in air, such as "pigeon ;" if "Water," some fish ; if "Earth," some beast ; if "Fire," she must be silent. The thrower must count ten when she throws the handkerchief : if the receiver cannot say something before that number is counted, she must pay a forfeit. She then throws it to some one else, and the game goes on as before, any one making a mistake paying a forfeit. This game wants to be played very quickly.

TIN-TAN.

One child thinks of a word: we will imagine she has thought of "tin;" she then says to her little playmates, "I have thought of something which rhymes to 'pin';" the children must then guess it, not saying the actual word, but describing it thus: suppose one thinks it is "din," she must not say, "Is it din?" but, "Is it a great noise?" The other child says, "No, it is not din." If the one who is asking cannot understand the description of the others, she forfeits her turn. The one who guesses right takes the next turn.

TWIRL THE TRENCHER.

The players must sit in a circle; they must have a small round thing of some sort to twirl, to represent a trencher. Each player must choose a number. The first player comes to the middle of the circle, and twirls the trencher, at the same time calling out a number; the child bearing that number must run forward and prevent the trencher from falling: if she is not in time she must pay a forfeit.



THE ANGLER AND THE FISH.

All the players must take the name of different fishes; then one is blindfolded, and stands in the middle of the room with a bit of string in her hand, singing,

"Little fish that come out of the sea,
Eat the fly that here you see."

One of the Fish must then take hold of the string, and the Angler must guess who it is: if she guesses wrong, they go on again; if she guesses right, the fish must tell all about herself—where she comes from, and what is her fish nature, &c., &c.; for every mistake she must pay a forfeit, and then become angler.

ONE, TWO, AND THREE.

This game can be played by any number. In turn each thinks of three people, and asks the others one by one what they will do to them; thus, supposing one had thought of *Gladstone*, *King Coffee*, and the *Duchess of Edinburgh*, she would ask each in turn "What will you do to my first?" (of course not having said aloud the names she had thought of), and they would suggest eating him, or marrying him, or anything, in fact, of an active kind; and so all round. When they have all given out their views, she would tell them the three persons thought of, and the incongruity of the whole would cause much amusement.

YES AND NO.

One of the company must go out of the room; the rest fix upon something for him to be—a bird, a fish, or an animal; he must then enter, and guess what he is. He is allowed to ask any question he likes, but the company must only answer "yes" or "no." We will suppose six little children are playing: one goes out, and the company think of "*donkey*:" he is then recalled; he says to the first player,

"Am I a fish?"

1st Player. "No."

"Am I a bird?"

"No."

"Am I an animal?"

"Yes."

"Am I large?" "What colour am I?" &c., &c.

If he thinks he knows what he is, he must guess in this way: "Am I a donkey?" He must not say "Is it a donkey?" as the putting the personal pronoun makes it very funny. When he has guessed, another must leave the room. If any one answers anything but "yes" or "no," they must pay a forfeit. This game must be played quickly and with spirit. Another way of playing it is to think of a person—a friend of all the players—and they must then go on in the same way as the last game, only asking questions about the people instead of animals.

THE MUFFIN MAN.

The first player turns to the one next her, and to some sing-song tunc exclaims:



Shall John marry Sue?

Do you know the muffin man, the muffin man, the muffin man?
Do you know the muffin man, who lives in Drury Lane?"

The person addressed replies to the same tune :

"Yes, I know the muffin man, the muffin man, the muffin man ;
Oh, yes, I know the muffin man, who lives in Drury Lane."

Upon this they both exclaim :

"Then two of us know the muffin man, the muffin man," &c.

No. 2 then turns to No. 3, repeating the same words, who replies in the same way, only saying, "Three of us know the muffin man," &c. No. 3 then turns to No. 4, and so on round the room, the same question and answer being repeated, the chorus only-varied by the addition of one more number each time.

SHALL JOHN MARRY SUE ?

The players all sit in a circle ; the first one begins by saying to his neighbour,

"Dost thou know a man named John ?"

"Yea, verily, I do."

This must go all round the circle ; then the first player begins again, saying, "Dost thou know a woman named Sue ?"

"Yea, verily, I do."

This goes round ; then they say, "Shall John marry Sue ?"

"Yea, verily, with all my heart, and may they never part." Here the speaker must utter a groan.

When this has gone all round the circle, they all groan together. The fun of the game is in the tone in which you say the words : no one is allowed to laugh, or she must pay a forfeit.

THE QUAKERS' MEETING.

The children must first elect a President, who, without laughing or speaking, may perform any antics she pleases ; the other children must sit with their hands clasped in perfect quietude, without even smiling, however absurd the antics of the president be : if they break through the rule they must pay a forfeit.





GAMES FOR OLDER GIRLS INDOORS.

DUMB CRAMBO.

The players must divide into two parties. One party must stay in while the other goes out. Those that are in must fix upon a verb, such as dance, eat, sing, jump, play,—in short, any verb will do. They must then call the other party, telling them they have thought of a verb that rhymes to—telling them a word which it does rhyme to. The others must then act the word they think it is. We will suppose the word thought of is "fight." They must say they have thought of something rhyming to "sight." The others then come in, and perhaps think it is "bite." They must then pretend to bite something, which, if wrong, the opposition party must hiss them off, and they must try again until the word is guessed. It is then the other party's turn to go out.

A FASHIONABLE DINNER.

In this game one has to be a Cook, the others sit round the room in a circle. The cook goes round, asking each one in turn what she will order for dinner. Each player must order something, but not by its right name; but describe it in this way: if you want a soup, you must not say, "I want ox-tail soup," but "I want the tail of an animal." Then the



cook must guess what it is. If she cannot guess what it is, another person becomes cook. No player must name a dish rightly, or she will have to pay a forfeit.

CAN YOU GUESS IT?

One child goes out and the others stay in. The latter must think of a noun, common or proper. Then they must call the person in, and say to her, "I have thought of a word. Can you guess it?" She must then ask twenty questions about it, at the end of which she must guess, or pay a forfeit.



THE BOUQUET.

In this game one little girl has to be a Flower Merchant; each player must choose the name of a flower for herself, which she must *whisper* to the flower merchant, who must write them down. One player must be the Flower Buyer. The flower merchant then asks the buyer to choose from the flowers.

One to gather.

One to pick to pieces.

One to keep.

To the one gathered the merchant must say something pretty; to the one pulled to pieces something very rude; and to the one kept must be given something—a kiss, a slap, a marble, an orange, an apple; in fact, anything that can be thought of. If the buyer is clever, this game can be made very amusing.

THE MYSTERIOUS CIRCLE.

The children must all stand in a circle, they must each whisper a part of speech to the child on the left and right hand, the leader then gathers them up in the following order :

Article.	Conjunction.	Adverb.
Adjective.	Pronoun.	Preposition.
Noun.	Verb.	Interjection.

If the sentence makes nonsense, the players are obliged to dance till they stop, quite unable to dance any more.

MY LADY'S TOILET.

All the players must sit in a circle, excepting one, who is the Lady's-maid, and stands in the middle ; the players must each take the name of some article belonging to a lady's toilet, such as a chain, a watch, a ring, a comb, brush, powder-puff, or anything suitable they can think of. The lady's-maid must say, " My lady is going out, and wants her watch," or anything the maid can think of she can say. The child who is named must get up and turn round ; if they do not, they pay a forfeit.

Another way to play this game, is for one child to tell a long story, about a coach, or a picnic, or any subject into which she can introduce a great many nouns, as each of the other players must be a noun, and they must get up and spin round when they are mentioned, as in the other game.

THE LAWYER.

The players must be seated opposite each other in two rows : one child, who is the Lawyer, stands in the middle ; whenever he asks a question of one child, the one who is seated opposite must answer for her immediately, without the slightest hesitation. Any player answering for herself must pay a forfeit and become lawyer.

CROSS QUESTIONS AND CROOKED ANSWERS.

All the players must sit in a circle : one of them commences by whispering a question to her right-hand neighbour, who answers her ; she then goes on to whisper to her right-hand neighbour in the same manner, only asking a different question ; when it has gone all round the circle, the first one commences by stating aloud the question her left-hand neighbour asked, and the answer her right-hand neighbour gave her. I will give you an example :

FIRST PLAYER. Are you fond of dancing ?

SECOND PLAYER. No, it makes me so hot. Are you fond of eating ices ?

THIRD PLAYER. Yes, particularly at balls. Are you fond of reading books ?

FIRST PLAYER. Yes, I like a good one.

When this has gone round,

FIRST PLAYER. The question asked me was, "Are you fond of reading?" the answer was, "No, it makes me so hot."

SECOND PLAYER. The question asked me was, "Are you fond of dancing?" the answer was, "Yes, particularly at balls."

THIRD PLAYER. The question asked was, "Are you fond of eating ices?" the answer was, "Yes, I like a good one." From this example you will see what fun can be made out of this.



THE GAME OF EYES.

The curtains must be drawn close, and all the players must go behind them, excepting one. The players behind the curtain must choose one of the children, who is to look out through the curtains, taking care that nothing but her eyes are seen. The player who has been left in the room must guess who it is; if she cannot, she must pay a forfeit, and some one else is chosen. When she guesses right, she can go behind the curtain, and some one else must guess.

JUDGE AND JURY.

The players must elect a Judge and three Jurymen. All the players, excepting the judge and jury, must take the name of an historical cha-

racters, as—Joan of Arc, Queen Philippa, &c. The judge calls up the players in turn, and questions them about their life. If there is any mistake in the answering, the player must pay a forfeit to the jurymen, who must give her some punishment.

TRADES.

All the children must be seated round the table, one is chosen "President of the Board," and sits at the head of the table; she must be ready with paper, pencil, and book. Each player must choose a trade, then the President must copy a piece out of a book, and whenever she comes to a noun she must point at one of the children, who must immediately give a noun belonging to his trade, which the President must insert instead of the proper word. When each child has said a noun, the President must read it out. If it is nonsense, they must each pay a forfeit; and, as you may imagine, it is very rare that there are no forfeits.

A BLIND JUDGMENT.

A young lady must be blindfolded. Some one must lead the players up to her, one by one. She must give an opinion of each, and she cannot be restored to sight until her judgment is right. The players must take care not to make themselves known to the one who is blindfold.

FAMOUS NUMBERS.

You must begin by writing some numbers down on different slips of paper. You then put them in a hat or plate, or anything that will hold them; then hand them round. Each one must draw in turn. Whatever number you draw, you must say so many famous people or things. Say you draw 9: you can take the nine Muses, or any famous number you can think of. If you really cannot think of anything that will do for your number, you must pay a forfeit.

WORDS AND QUESTIONS.

Each member of the party is provided with two slips of paper, on one of which she must write a question, on the other some word, usually a substantive, such as "truth," "honour," "rose," "ivy," &c. The papers are folded, to hide the writing, and the questions and substantives shuffled in two separate heaps, from which every person must draw in turn. They must then try and answer the questions in verse, each bringing in the particular substantive which she has drawn from the table. The answers must be written down underneath the questions, shuffled together, distributed again amongst the party, and read aloud in turn. The following is a specimen question: "Do you read novels?" Substantive to be mentioned, "Lovers."

" Do I read novels? Ay, that I do,
Both silly and wise, and false and true;
But all of them hang on one interest in life—
'T is whether the *lovers* become man and wife."

THE SPANISH MERCHANT.

In this game one of the party must go out of the room, and the rest must think of a book or a play that is known to all. Then the one who is outside is called in: she says to each in turn, "What have you got to sell?" They must say something that is in the book, such as "a flood," "a fire," "a child," "a quarrel," &c. Then the girl must guess what book it is. If she cannot, she must go out again; if she does guess, some one else must go out.



SHADOWS IN DISGUISE.

A white sheet must be hung up at one end of the room, and the Shadow-seeker must sit on the ground opposite. There must be only one light in the room, and that must be placed behind the shadow-seeker. The rest of the players must disguise themselves as much as they can; they must then throw their shadows on the sheet by passing between the lamp and shadow-seeker, who must guess who it is. If she looks behind, she must pay a forfeit. If she guesses whose shadow it is, that one becomes shadow-seeker in place of the other player, and pays a forfeit.

HOW, WHEN, AND WHERE?

One goes out of the room, and the others fix upon a word that has several meanings, which she has to guess. She must come in, and ask how, when, and where you like it, and by the answers must find out what the chosen word is.

WHAT'S MY THOUGHT LIKE?

One player is to ask all the others what her thought is; they must answer anything they can think of; then the thinker tells them what she has thought of, and asks them why it is like the object named; if they cannot give a reason, they must pay a forfeit. The one who guesses right must then think of a word.

PROVERBS.

One player goes out and the others think of a proverb: there must be exactly the same number of words as there are people playing. Each person must take one of the words, then call the other players in, who must ask them each a question; they must answer—bringing in their word. I will give you an example: let us suppose the proverb is "Waste not, want not;" the first question asked is—

Q. "Are you fond of work?"

A. "Yes, I like patchwork best, as you can use up the smallest pieces and it does not *waste* anything."

Q. "Are you fond of sweet things?"

A. "No, I am *not*."

Q. "Have you been to the theatre lately?"

A. "No, but I *want* to go very much."

Q. "Who is your favourite poet?"

A. "I do *not* care for poetry at all."

From this example you will see how the game is played. It is very amusing, as it is sometimes very difficult to bring in your word. If the player cannot guess the proverb from these answers, she must go out again; but if she does guess, some one else is chosen to go out. The following are very good proverbs to choose:

A friend is never known until he's needed.

A stitch in time saves nine.

All is not gold that glitters.

Honesty is the best policy.

It never rains but it pours.

See a pin and pick it up,
All the day you shall have luck;
See a pin and let it lay,
You shall have no luck all day.

Black will take no other hue.
 jesting lies make serious sorrows.
 Light-heeled mothers make leaden-heeled daughters.

If you wish to live and thrive,
 Let the spider run alive.

Be always as merry as ever you can,
 For none delight in a sorrowful man.

By the street of By-and-bye you arrive at the house of Never.
 Near every man's house there is a thorn-bush.
 It is an ill wind that blows nobody good.
 A penny saved is a penny gained.

MAKING A WILL.

One of the players must be the Lawyer: having provided himself with pencil and paper, must proceed to write down twelve or fourteen articles supposed to belong to one of his clients; the one of the company who is selected to make his or her will is then asked to whom she will leave number one, two, &c., as, of course, they are at first kept a secret. To make it quite plain to persons unacquainted with this game, we will give an example. We will suppose the client to be a lady; the lawyer will have made the following list of her personalities:

- | | |
|------------------------------------|-----------------------------|
| 1. Her frisettes. | 8. A lock of her hair. |
| 2. Her complexion. | 9. Her old music. |
| 3. Her hair-pins. | 10. Her old dresses. |
| 4. Her satin shoes. | 11. Her rings. |
| 5. Her locket. | 12. Her dress-improvers. |
| 6. Her piano. | 13. Her dancing programmes. |
| 7. Her desk with all its contents. | 14. Her letters. |

He then proceeds to say, "To whom will you leave your first?" she, in perfect ignorance as to what the first is, answers:

- | | |
|--|---|
| 1. To the hospital for the blind. | 8. To the Prince of Wales. |
| 2. To the Margate Sea-Bathing Infirmary. | 9. To the Consumption Hospital. |
| 3. To her grandpapa. | 10. To her eldest sister. |
| 4. To the crossing-sweeper. | 11. To her old nurse. |
| 5. To the baby. | 12. To her father. |
| 6. To the Deaf Asylum. | 13. To be divided amongst the servants. |
| 7. To her mother. | 14. To her brother. |

When she has named all the people to whom she will leave her personalities, the lawyer reads it out, which causes great fun. Of course the client can name any friends that she likes. If the lawyer is clever it is a very amusing game.

RAGMAN'S ROLL.

This is a game described in Wright's "History of Domestic Manners and Sentiments during the Middle Ages," which may afford amusement to our young ladies now. It was called "Ragman's Roll," and was a series of characters good or bad, of either gentlemen or ladies, written on a roll; small strings were attached to each, and the players drew their chances by them. I presume by the description the roll had this appearance; and I suppose the strings were passed through and fastened with a knob to the edge of the parchment at each place where the character was written. I think the characters might be written now on slips of paper, folded up, handed in a bag to the players, in the same manner as the Twelfth Night characters; and it would be an amusing occupation to write them for some Christmas gambols. They might contain a little good-natured satire on the weaknesses of human nature, and will give room for the exercise of wit and fun. I will suggest a few as samples:



"You are wise as you are gay,
So you'll not be led away
By that gently-whispered word
That by chance was overheard."

"You shall have ease, you shall have health,
You shall have spirits light as air;
And more than wisdom—more than wealth—
A merry heart that laughs at care."

"One woe shall tread upon another's heels—so fast they follow."

CONSEQUENCES.

This game cannot be played by more than eight players. The first player begins by writing down a gentleman's name on a piece of paper, she folds it down and hands it to the next, who, without seeing the gentleman's name, writes a lady's; the gentleman and lady must, of course, be known by all the company. After the lady's name is written, the next player must write where they were, the next what they were doing, the next one writes what the gentleman says to the lady, then what the lady replies, then the consequence is written, then what the world said. Each player must take care to fold down the paper so that the next who writes will not see what is written.

GAME OF PLANTING.

Each player in turn must say, "I planted such a person or thing, and it came up such a tree, flower, or vegetable." I will give you a few specimens, and you will then see how the game is played :

- "I planted a clergyman, and he came up *white stock*."
- "I planted the Bank of England, and it came up *mint*."
- "I planted a kind action, and it came up *heartscase*."
- "I planted a clock, and it came up *thyme*."
- "I planted debt, and it came up *rue*."
- "I planted a housemaid, and it came up *broom*."
- "I planted a schoolmaster, and he came up *birch*."
- "I planted a carpenter, and he came up a *plane*."
- "I planted a landlord, and he came up *groundsel*."
- "I planted a foot, and it came up *corn*."
- "I planted a traveller, and he came up *speedwell*."
- "I planted a beautiful lady, and she came up *belladonna*."
- "I planted a pantomime, and it came up *columbine*."
- "I planted a political economist, and he came up *thrift*."
- "I planted a deer, and it came up *hartstongue*."
- "I planted a race, and it came up *oaks*."

THE REVIEWERS.

Each person must be provided with a pencil. The first player must write down on a sheet of paper an imaginary title of a book. He passes it on to the next, who writes a second title, without seeing the first, and folds the paper down. The third must give it an author, the fourth a motto. She folds it down, and hands it on to the next, who writes a review; she then passes it on to the last player, who writes another review. A second paper is then started, only another player writes the first title, and so on until the last paper is finished. Then they are read out. I will give you an example of them.

THE PHANTOM'S CAVE;

Or, A Strange Story.

BY ONE WHO HAS GIVEN UP THE WORLD.

"Oh! what fools these mortals be!"

"A man who could write this story could very well edit the 'Police News.'"—*Athenaeum*.

"This is a thoroughly bad book, and we should recommend mothers to carefully conceal it from their young daughters."—*Times*.

ANECDOTES OF THE WAR;

Or, How Alice Leveson was Wooed and Won.

BY TIMOTHY TITMARSH.

"Do as you would be done by."

"This book is not badly written, and there are some stirring scenes in it, but the plot is so confused, we defy any one to understand it."—*Figaro*.

"A very clever story—one quite out of the ordinary run of novels; and it is the more surprising as it is by an entirely new author, this being his first effort."—*Standard*.

LILLY'S LESSONS;

Or, The Demon's Ride.

BY HIMSELF.

"Extremes meet."

"This is a bright, pleasant little story, though evidently written by a young author, as there are several mistakes in the English, but it would be hardly fair to criticise so really pretty a story."—*Observer*.

"The book is so dull that we recommend nobody without an unusual amount of patience to read it."—*Daily Telegraph*.

THE FAIR MARGUERITE;

Or, Memoirs of a Maniac.

BY A PROFESSOR.

"All the world's a stage, and all the men and women merely players."

"This is a pretty love story, but hardly worthy of this author's clever pen; but I dare say it will find many young lady readers."—*Globe*.

"A very good book for the young; interesting and well told."—*Echo*.

THE COMICAL CONCERT.

Each player must imitate some kind of instrument in action and sound. One must be the director of the orchestra, and order the players occasionally to change instruments, when they must instantly adopt the fresh action and sound of the one changed. Any mistake is to be paid for by a forfeit.

RUSSIAN SCANDAL.

One of the party must write down a story upon a slate. They must then call one of the other children out of the room, and whisper to her the story. The first girl then goes in and sends out another, to whom the story is whispered, and so on until the last one comes out. She

must return to the room, and say it aloud as she heard it. Sometimes, if you cannot hear distinctly what is said, it makes great nonsense. It must only be whispered once by each person. If you cannot hear, you must pay a forfeit.

MAGIC MUSIC.

All the players must leave the room excepting one, who must arrange what the others are to do; then she calls the others in, and they must guess what they have to do. If they do the wrong thing, the piano must be played softly; but when they do right, then the piano must be played loud.

METAMORPHOSES.

Each player must be metamorphosed in turn—that is to say, they must choose what animal or thing he or she would like to be. For example, we will suppose that one of the players chooses to be a flower. The leader of the game then says to each of the ladies and gentlemen in turn, "If this lady were a flower, what would you do with it? What would you think of it? Where would you place it?" When every one has answered, and they are written down, the leader must read them to the metamorphosed lady, who has to guess whose answers they are. A forfeit is paid by every person guessed, and one by the lady if she cannot guess whose answers they are. The art of this game consists in paying delicate compliments to the metamorphosed lady. For example, in reply to the questions about the flower, one might say, "I would kiss it; I would think it bright and beautiful as the lady herself, and I would place it where it would always be near me."

THE STOOL OF REPENTANCE.

This game is very much like Metamorphoses. One of the players is called the Criminal, and sits on a low stool in front of the other players, who are seated in a simicircle, excepting one, who is called the Counsel. The counsel begins by saying, "Illustrious judges, are you aware for what cause the accused is now placed before you?" The judges answer, "We are." Then each one must whisper their charge to the counsel, who repeats them to the criminal, saying, "Some one accuses you of such and such a thing. Can you name your accuser?" If she can, the accuser must pay a forfeit, and become criminal next game; if she cannot guess, she must remain criminal through the next game. It is the *first* player who is guessed that becomes criminal.

ANIMAL, VEGETABLE, MINERAL.

One of the players must go out of the room, and the others must fix on something either animal, vegetable, or mineral. Then they call the other player in, and she must find out what it is by asking questions.

The players must never answer more than "Yes" or "No." If they do, they must pay a forfeit. The questioner may not guess at the actual word more than three times, but she can ask as many questions as she likes.

PARLOUR FORTUNE TELLING.

The person who wishes to have her fortune told must be provided with a piece of paper and a pencil. You must then dictate to her thus : first write "Yes," then a gentleman's name, then a number, &c. After all the answers are written, the fortune-teller reads out the questions, and the other players read out the answers she has written. Not having known the questions, it makes it very amusing. To make the game clearer, I will write down the questions and answers opposite each other.

FOR A LADY.

1. Have you a favourite? Yes.
2. What is his name? A gentleman's name.
3. How old is he? A number.
4. How long have you known him? A measure of time.
5. Is he aware of your partiality? Yes or no.
6. Does he return it? Yes or no.
7. Did you make the first advances? Yes or no.
8. What colour is his hair? A colour.
9. What colour are his eyes? A colour.
10. How many teeth has he? A number.
11. What colour are they? A colour.
12. Does he wear a moustache? Yes or no.
13. What colour is it? A colour.
14. Is he handsome? Yes or no.
15. Does he think himself so? Yes or no.
16. What colour are his whiskers? A colour.
17. What shape is his nose? A shape.
18. How wide is his mouth? A measure.
19. What fortune has he? A sum of money.
20. Does he love you for yourself? Yes or no.
21. Does he smoke? Yes or no.
22. How many cigars a day? A number.
23. How much does he spend a year on dress? A sum of money.
24. How much will he allow you? A sum of money.
25. What is his greatest virtue? A virtue.
26. What is his profession? A profession.
27. What is his greatest vice? A vice.
28. Where do you intend to live? The name of a place.
29. Who was your rival? A lady's name.
30. With what feeling do you regard him? A feeling.
31. Do you think you are lucky in securing him? Yes or no.

32. How many offers have you had? A number.
 33. Should you be sorry if the match were broken off? Yes or no.

FOR A GENTLEMAN.

1. Have you a favourite? Yes.
2. What is her name? A lady's name.
3. How old is she? A number of years.
4. How long have you known her? A period of time.
5. Is she aware of your affection? Yes or no.
6. Does she return it? Yes or no.
7. What is the difference in your ages? A number.
8. What colour are her eyes? A colour.
9. What colour is her hair? A colour.
10. How many teeth has she? A number.
11. What colour are they? A colour.
12. Is she pretty? Yes or no.
13. What shape is her nose? A shape.
14. How wide is her mouth? A measure.
15. What fortune has she? A sum of money.
16. How much a year does she spend on dress? A sum of money.
17. Do you love her for herself alone? Yes or no.
18. What is her greatest virtue? A virtue.
19. What is her greatest fault? A fault.
20. Have you had many rivals? Yes or no.
21. To whom did you make love before Miss ——? A lady's name.
22. Have you ever made any offers? Yes or no.
23. How many times have you been accepted? A number.
24. How many times refused? A number.
25. How many cigars do you smoke a day? A number.
26. How many glasses of wine do you take after dinner? A number.
27. How much a year shall you give your wife for housekeeping? A sum of money.
28. How many times a week will you bring home friends to dinner? A number.
29. Do you consider yourself fortunate in winning Miss ——? Yes or no.
30. Do you intend to become a model husband? Yes or no.
31. Where do you mean to live? Name of a place.
32. Will you be content to give up your bachelor associates? Yes or no.
33. Should you be disappointed if the match were broken off? Yes or no.

WHY AND BECAUSE.

The players must be seated alternately, first a lady, then a gentleman. The lady begins by asking the gentleman next her,

"Gay cavalier, into what object would you like to be changed?" Cavalier replies anything he likes. Let us suppose he says he would like to be a ring.

LADY.—Why?

CAVALIER.—Because I should be on the finger of her I love.

LADY.—But the ring might be lost or given away.

CAVALIER.—Not if the lady loved it as I would be loved.

LADY.—Be then a ring, if such is your desire.

The second lady then asks a question of her neighbour in the same way. When every one has been questioned and answered, the first lady says, "If you were a ring, what would you bestow on your lady?"

The gentleman must then say some gift he would give his lady. Then that goes all round. Then the ladies have to be questioned in the same manner as the gentlemen. Any hesitation in replying, or mistake in the prescribed formula, has the penalty of a forfeit.

THE WOODCUTTER.

The leader of the game is called Woodcutter, and she must choose a comrade, to whom she gives the name of the wood her faggot is made of—sometimes she can have it of several different woods; then she must tell the other players they must be seated in a circle round the woodcutter and his comrade, the former begins the game by saying:

"Who will buy my faggot?"

Some one must reply, "I will"

Then the woodcutter says, "Then tell me the name of the wood of which it is composed."

The buyer names some wood: if it is not right, the woodcutter's assistant says, "We must find another purchaser." The master then passes on to find some one else, and offers his faggots, and continues to do so until some one guesses rightly, then he pays a forfeit and becomes woodcutter's assistant, the former assistant becoming woodcutter. The second woodcutter gives his place to the first person who guesses the name of the wood contained in the faggot, and this person can appoint a new assistant. All those who guess wrong, or repeat a word already named, must pay a forfeit.

PIANO.

This is a very clever trick, but it can only be done by a very clever pianist. One of the players must go out of the room, the others must fix upon a noun—it is better to choose a word of three or four letters—for instance, "Cat." When they have settled a word they must call in the player; the confederate must then seat herself at the piano and play as many chords as the number of the first letter of the word; for instance, she would play three chords for "c," one for "a," and twenty for "t." Between each letter, a run or variation must be played, to divide them from the other letter. The other player is then able to tell



what word was chosen, to the astonishment of the lookers on. The chords must be varied so as to make it appear like a tune, which of course requires a good musician; the other player must listen very intently, as it puzzles the audience more if the tune is played fast.

FLOWER GAME.

One of the players must think of a friend who is known to all of them, and of a flower which they consider like their friend ; they must then say, "I have thought of a camellia," or any other flower they choose, then the others must question them to find out who the flower is, such as "Is it a red or white camellia?" meaning is the person dark or fair, and so on, till they have guessed who the person is.

TRIAL BY FIRE.

This is a trick which must only be known by the two persons who wish to play it. You must first make a number of spills and give one to each person, then one of the persons who are to do the trick must go out of the room, while one of the others must hide in her lap something which has been agreed upon before ; the player must then be recalled, and then each player must give up her spill, which the player who is doing the trick must burn and smell them, pretending that in this way she can tell who has the hidden article. But the way in which she really tells is this : her confederate must take care to give up her spill directly *after* the player who has the hidden article, so that the other one knows that the spill *before* her confederate's is the right one.

EBENEZER, DO YOU HEAR?

This is also a trick which must only be known to two persons. One player stands in the corner of the room, while her confederate says to her, "Ebenezer, do you hear?" this she must repeat till some one in the room speaks ; then Ebenezer says she hears, and then goes out of the room ; her confederate then touches the person that spoke, and calling Ebenezer, says, "Who did I touch?" Ebenezer then names the person touched. It is, of course, a great puzzle to the company how Ebenezer knows ; but it is simply that the confederate touches the one who speaks first, so that Ebenezer has but to listen who it is, and then say who has been touched.

VERBARIUM.

This game can be played by any number of persons. Each one must have a pencil and paper, they must then choose a word ; a long one with plenty of vowels is best : "International" is a good word. When every one has written the word down at the top of the paper, they must take the first letter, "I," for instance, and write down as many words beginning with that letter as they can, but they must not take any letters but those contained in the word : they are only allowed three minutes to do each letter ; at the end of that time, each one must read out her words in turn. For a word of one syllable you take one mark, for two syllables two, and so on. If every one has the same word, it is not

counted ; but if only one misses, it is counted accordingly. If one has a word that no one else has, she must take as many marks as there are people playing ; if there were eight people she would take eight ; if it was two syllables, sixteen ; and so on. When all the letters are done, the numbers must be added up, and the person who gets the most wins the game.

CELEBRATED CHARACTERS.

One member of the party leaves the room, whilst the rest think of some celebrated character, either real or fictitious.

Suppose six persons were playing, they might think of a name of six letters, such as *Nelson* for example. The first player then thinks of some one whose name begins with "N," the next of one whose initial is "E," and so on until the word is spelt, making as it were an acrostic of the whole.

For instance, the six characters chosen might be—

Napoleon.
Elizabeth.
Livingstone.
Sheridan.
Othello.
Nightingale.

When these have been decided on, the one who is to guess returns, and turning to the first character, tries to discover whom she represents by questions such as—

"Are you a man?"

"Are you still living?"

"Were you famous in battle?"

"Are you a poet?"

When she has found out this character she knows that the word chosen begins with "N," and turning to the next player, repeats the same sort of questions to her, until she has discovered her name ; and so on to the end. Of course, if the word chosen is more than six letters, some of the players could take double characters.

If played with spirit this makes a very good game.

RHYMING PROVERBS.

This game requires pencil and paper, with which each player is to be supplied. Every one then thinks of some well-known proverb, which she must illustrate by one or more verses, taking care not to mention the actual words of her proverb in her rhyme. The verses are thrown into the middle of the table and read out by one of the players, the rest must try to discover what proverb is meant by the lines written upon it. For instance, one may have selected the proverb "Never Despair," and may illustrate it somewhat in this way :

“ Dawn breaks upon the darkened night :
Lose not thy courage, friend,
For with that ray of morning light
Thy troubles all will end.”

Or, “ A stitch in time saves nine ”—

“ There is a young lady who constantly says
That *one* stitch left undone ‘ never matters,’
And therefore she often must sew three whole days,
When one would have mended her tatters.”

Or, “ A bird in hand is worth two in a bush ”—

“ In the hedge the birds are singing,
As their homeward way they ’re winging ;
Let them sing on restless wing,
I triumphantly will stand
With *one* sheltered in my hand.”

THE CONFESSION BOOK.

The keeping of such books was very general amongst young ladies some time ago, and if the questions were more carefully selected, I think a great deal of amusement might be extracted, and at least it would often serve as a subject for conversation, and induce shy young ladies to talk. It is certainly, if the questions are conscientiously answered, an index to character. I should suggest some such questions as these :

1. What do you consider the greatest virtue ?
2. Of what vice have you the greatest horror ?
3. What fault would you most readily excuse ?
4. What accomplishment do you think most important to cultivate ?
5. Of what failing should you most dislike to be accused ?
6. In English History, whom should you select as your favourite hero or heroine ?
7. What deed do you consider the noblest you have ever heard of ?
8. Who are your favourite poets ?
9. Who are your favourite prose authors ?
10. What style of reading do you prefer ?
11. What topic of thought do you prefer to indulge in ?
12. What style of scenery do you most like ?
13. Where would you like best to live always ?
14. With what gift would you wish to be endowed if you might choose one only ?
15. What is your favourite employment ?
16. What do you most dislike doing ?
17. What position in life is most enviable ?
18. If you were not yourself, who would you be ?
19. What motto would you like to bear ?

NAMES IN DISGUISE.

This is an amusement which very young children can enter into the moment they can write. On a small piece of paper write with a thick pen any name (celebrated characters or those of your own relatives), then fold the paper through the writing, and rub it, so that it blots and takes such forms as this—



THE SPELLING GAME.

A box of letters of the alphabet is required for this work, containing two sets of letters, large and small. One player must think of a word, for which he must select the letters that compose it, and mixing them up, hand them to one of the party to discover, over which they will sometimes puzzle for hours. It is said that the word *Betrayal* occupied a personage of great note many days to find out; and *Viscountess* appeared equally puzzling to a young nobleman, notwithstanding it was suggested to him that he might probably some day possess one, and that he almost daily wrote the word. Words with many consonants are the most difficult to discover—*Success, Opposition, Mesmerism, Mathematician*, have all been found very puzzling. It is a capital game for young people, and causes a great amount of merriment.

BURIED CITIES.

This game consists in making a sentence which shall contain the name of some city; or, if you will, the name of some celebrated person. The letters which compose the word to be discovered must follow consecutively, as thus :

1. I bet on the blue.
2. Put the slab right on the top.
3. We often have hash for dinner.
4. I am going to have a ride, Alfred, will you come with me?
5. We always go to the church at Hammersmith.

You will in these sentences find the names of the following towns :

ETON, BRIGHTON, ASHFORD, DEAL, CHATHAM; but I must give you no more suggestions, but leave you to the amusing task of burying towns in sentences, or concealing celebrated names in the same manner yourselves. Composers, artists, authors, actors,—all may have their names concealed in this way; but of course you must not allow the guessers to see the sentence *written*, as it is then very easy to discover the hidden name. It affords a capital amusement, and exercises the thought and ingenuity of the players.

FORFEITS.

As many of the above games have forfeits attached to them, I give a few suggestions, but many more can be arranged at the time to suit the company.

The Three Words.—Whatever three words (the names of objects) be given you, immediately state the use to which you would put them. Thus, some one says to you, "Do you know how to employ in my service the three things I am about to name?" You reply, "Yes." "We shall see. What would you do with a starling, a plank, and a gibbet?" To this you reply, "I would teach the starling to speak your name; barricade your door with the plank, to keep out robbers; and set up the gibbet as a warning to evil-doers."

Compliments.—Pay each of your companions a compliment. If you can do so in rhyme, so much the better.

Alphabetical Compliments.—Make a short speech, in which every word begins with the same letter: "I admire and adore above anything Annie Austin's amiability and activity."

Four Corners.—This old penance—"to laugh in one corner of the room, cry in another, and dance in another"—is too well-known to need any explanation.

To Kiss a Box inside and out without opening it.—This is done by first kissing it inside the room, and then outside the door.

To spell "Constantinople."—When you have spelt the first three syllables, your companions will call out "No, no!"—meaning the next; therefore go on spelling, as, if you pause to justify yourself, you incur another forfeit.

To Choose from Three Unseen Actions.—One of the company makes behind the person to whom the forfeit belongs three gestures—a kiss, a tap under the chin, and a box on the ear; and asks her which she will have—the first, the second, or the third. She receives whichever she chooses. An amusing variation might be made by saying to whom she would give them.

To Stand in the Corner.—The person having to undergo this penance takes her stand in one corner of the room. Her companions each ask her a question, or give her an invitation to leave it, to all of which she must answer "No;" nor is she released from her position until, by still



Calling Forfeits.

making the same reply, she expresses her anxiety for or willingness to be restored to her freedom. The questions put to her should be somewhat as follows: "Are you very comfortable?" "No." "Do you prefer remaining there to being with us?" "No." "Will you remain there

half an hour?" "No." "Will you remain there another moment?" "No." Upon which her penance ends.

To Bite an Inch off the Poker.—Imitate the action of biting something, at the same time holding the end of the poker within an inch of your mouth, as you are then literally biting an inch of the poker.

To Shoot the Robin.—A sheet of paper is pinned to the wall, and the person having to redeem the forfeit placed before it, at some paces' distance, and with her eyes bandaged. She must now endeavour, by advancing in as straight a line as possible, to touch with her extended finger the sheet of paper, and when she succeeds in doing this her penance ceases. Sometimes one of her companions will mischievously place herself before the mark, and receive the finger in her mouth, of course inflicting a slight bite; this also causes the penance to come to a close.

To get a Piece of Money off your Forehead without touching.—One of the company dips a shilling in a little water, and applies it to her companion's forehead, pretending to leave it sticking there, instead of which she retains it in her own hand; whilst the other, deceived by the cold feeling left by the temporary application, makes sundry ineffectual efforts to shake it off. Of course she soon discovers the cheat.

1. Touch thousands.—This is done by simply touching the hair.
2. Measure twelve yards of love ribbon.—This is done by two of the players taking hands and extending them, then bringing them close together and kissing: they must do this twelve times.
3. To blow out the candle.—Order a person to blow out the candle—an apparently easy task; but not so when—as you must do—you pass it rapidly to and fro before her.
4. To perform the parrot.—The parrot has to address to each person in company the question, "If I were a parrot what would you teach me to say?" and faithfully repeat the response. If, however, the parrot be a gentleman, and receives from one of the ladies the invitation, "Kiss me, pretty Polly," he is allowed to avail himself of it.
5. To act the mute.—You must perform the tasks imposed upon you by the company, and that with immovable gravity, and without speaking a word, in spite of all their attempts to induce you to smile or break silence.
6. To perform the statue.—The person redeeming the forfeit stands upon a chair, and allows each of her companions to place her in some posture, no matter how ridiculous or awkward, she meanwhile preserving a rigid silence.
7. To embrace the candlestick.—This is done by taking the candle from the stick, and placing it instead in the hand of one of the company, whom you then kiss.
8. The spirit of contradiction.—Whatever tasks are given you by the company, you must do exactly opposite.
9. Making a will—which I have described further back—can also be

used as a forfeit, with the addition of stating what use you wish to be made of the legacies.

10. To make an impromptu.—Kneel before any of the company and pay a compliment to them in verse or couplet, or an applied quotation will do as well.

11. To choose a confessor.—Choose any of your companions, and she must ask you twenty questions, to which you must reply out loud, and truly.

12. To make an acrostic.—One of the company gives you a word and asks why you love her, and why you hate her, which you must answer by naming qualities each beginning with one of the letters forming the word—as, for instance, suppose the word given is “Love,” you would say, “I love you because you are Lively, Ornamental, Vivacious, and Elegant;” “I hate you because you are Lazy, Odious, Vicious, and Extravagant.”

1. In these forfeits two can be redeemed at once, by making one of the players eat a penny sponge cake whilst the other is drinking a glass of cold water out of a tea-spoon. The object of the performance is to see which can accomplish her task first. Two more forfeits can be redeemed in this way :

2. Two players must each take a wine-glass of cold water, and give it to the other to drink. This is a more difficult task than is at first imagined, for as each is trying to drink from the glass held by the other, the usual result is that neither can reach the water properly. If, however, each player will think *only* how best to pour the water down the other's throat, without looking at the glass from which he is himself to drink, the difficulty of the task will soon disappear.

RIDDLES, &c.

1. What is the difference between a fowl with one wing and a fowl with two?
2. Why was Luther like a dyspeptic blackbird?
3. Who were the first astronomers?
4. Why does a sculptor die the most horrible of deaths?
5. When was fruit first known to swear?
6. Why are pigs like grapes?
7. What is the quickest way to make a thin man fat?
8. What is the difference between an old maid and a young one?
9. If a man gets up on a donkey, where does he get *down* from?
10. Why are Adam and Eve an anomaly in grammar?
11. Who ate a street, and where?

12. Why was the Duke of Wellington like Jonah?
13. Why is a pig in the parlour like a house on fire?
14. Why did Cranmer prefer to be burnt to having his head cut off?
15. When is truth not truth?
16. When did King John have reason to complain of his laundress?
17. Why are penmakers the most wicked of men?
18. What did Adam first set in the Garden of Eden?
19. What is the relation of the door to the scraper?
20. What is that which is lengthened by being cut at both ends?
21. Why are men like green gooseberries?
22. Where was Adam going when he was in his thirty-ninth year?
23. Why should a quill pen never be taken to indite a secret?
24. In what colour would you wrap a secret?
25. Perfect with a head, perfect without a head; perfect with a tail, perfect without a tail; perfect with neither, or both?
26. In case of an accident, what is better than presence of mind?
27. What was the name of Pontius Pilate's great-grandmother's straw bonnet-maker?
28.

She walked on earth,
She talked on earth,
She rebuked a man for sin;
She's not on earth,
She's not in heaven,
Nor likely to get in.
29. Why was "Uncle Tom's Cabin" not written by a female hand?
30. How do we know that a dove is very cautious?
31. Why is an elephant like a brick?
32. Why does a miller wear a white hat?
33. Why are there three objections to taking a glass of brandy?
34. Which apostle wore the largest hat?
35. What is worse than raining cats and dogs?
36. When are you like a spider?
37. What is the thinnest room in the house?
38. What was the first thing the spider did when he came out of the Ark?
39. Why are horses little needed in the Isle of Wight?
40. When is it dangerous to enter a church?
41. Would you rather an elephant killed you or a gorilla?
42. What is the difference between schoolboys and postage-stamps?
43. Why is it dangerous to take a nap in the train?
44. Which is the strongest day in the week?
45. Which is the most difficult train to catch?
46. If a pig wished to build himself a habitation, how would he set about it?
47. Why is a washerwoman the most wonderful woman in the world?
48. What is that which a cat has, but no other animal?

49. Why does a donkey eat thistles?
50. Why is a person who never lays a wager as bad as a regular gambler?
51. When is the soup likely to run out of the saucepan?
52. Why have poultry no future state of existence?
53. How many insects does it require to make a landlord?
54. Where can you always find sympathy?
55. Why is a drawn tooth like a thing forgotten?
56. What is the difference between a cat and a sentence?
57. How many sticks go to make a crow's nest?
58. How many young ladies would it take to reach from London to Brighton?
59. Why is a young lady the reverse of her mirror?
60. What becomes of the pieces when day breaks?
61. When was meat highest?
62. Why need a man never starve in the Desert?
63. How do the sandwiches get there?
64. Why are oysters the best food for dyspeptic people?
65. How did Noah dress his hair in the Ark?
66. What are lawyer's degrees of comparison?
67. When a man falls out of the window into a paved yard, what does he fall against?
68. Why is it dangerous to sit in free seats at church?
69. Who is the Queen of the Roses? and why?
70. If Neptune were deprived of his dominions, what would he say?
71. Why does a sailor know there's a man in the moon?
72. Why are bankrupts more to be pitied than idiots?
73. Why is an author a most extraordinary animal?
74. Of what was Joan of Arc made?
75. How many foreigners will it take to make a man uncivil?
76. Why do white sheep eat more than black ones?
77. Why is a clock the most modest thing in creation?
78. If the larder is empty, what is the best joint to order?
79. Why is the figure 9 like a peacock?
80. Why is a dog biting his own tail like a good manager?
81. What kind of sweetmeats did they have in the Ark?
82. Why is a washerwoman the most inconsistent of women?
83. What is the difference between an oak-tree and a leopard's tail?
84. What is the difference between a baby and a great coat?
85. When was beef-tea first introduced into England?
86. Why is a chicken crossing a street like a man committing a murder?
87. Which travels fastest, heat or cold?
88. By the name of what animal would you address a dejected pig?
89. What in human nature is perfect that has but one foot?
90. Why is the letter "d" like the marriage ring?
91. What length ought a lady's petticoat to be?

92. What are the handiest book-markers?
93. If a wife objected to her husband's moustache, how could she tell him so without offending him?
94. When is tribulation aristocratic?
95. If a lodger tore the window curtain, what should the landlady do?
96. What is smaller than a mite's mouth?
97. Why is a thief in a garret like an honest man?
98. What were the first words Adam said to Eve?
99. Why did Adam bite the apple Eve gave him?
100. Why are crows the most sensible of birds?
101. When is a fish like a bird?
102. Why can't a deaf man be legally convicted?
103. Why are sheep supposed to be great gamesters?
104. When may a man be said to have a fishy origin?
105. Why would a cock sparrow be offended if you called him a pheasant?
106. When will there be twenty-four letters in the alphabet?
107. What animals have only one leg between them?
108. What is that of which the common sort is best?
109. What is the brightest idea of the season?
110. What animal comes from the skies?
111. How long does a widow mourn?
112. How does a tailor make a coat last?
113. At what time of day was Adam born?
114. What religion was Adam?
115. How do we know that he subsequently turned ritualist?
116. How do we know that Joseph was a straight as well as an upright man?
117. Why is London milk like a Bank of England note?
118. When ought a rogue to be the richest man in England?
119. What is the difference between a church bell and a church organ?
120. Why was Ruth rude to Boaz?
121. If you were obliged to swallow a man, what man would you choose to swallow?
122. What two letters describe a man's pocket when devoid of coin?
123. How many wives does the Prayer Book allow you?
124. Why did Mr. Brown call Mrs. Robinson's sow "Maud"?
125. What does a 74-gun ship weigh with her guns on board, and full complement of men, and six months' provision of coal?
126. Why is the letter "k" like a pig's tail?
127. How do you spell "blind pig" in two letters?
128. How do we know that the waggons had no sides in the time of Jacob?
129. Why did Joseph's brothers put him in the pit?
130. Why are railways like laundresses?

131. What word is it of five letters, of which two being removed, only one will remain?
132. What man never turns to the left?
133. Why may a person playing at blindman's buff be considered to possess benevolent sympathies?
134. What flowers most resemble a bull's mouth?
135. How many days are there in a year?
136. Why is twice ten like twice eleven?
137. When one nigger dies, what do the other niggers do?
138. Why are young men like telescopes?
139. I am a wonderful piece of mechanism. Few consider of what I am composed. I am composed of two caps, a box, two lids, and several weathercocks, a fine stag, two much-esteemed fishes and many smaller ones, two lively animals and many milder ones, two scholars, two flowers, two tall trees, two places of worship, and two musical instruments much-esteemed in an orchestra, and am attended by half a score of Spanish gentlemen—what am I?
140. What is the riddle that no man can solve?
141. When Homer called the sea barren, how did it illustrate the age in which he lived?
142. Why is a rope-dancer's pole like the integrity of Turkey?
143. Quelle est la difference entre un marron glacé et une porte cochère?
144. Mon *premier* est une reptile; mon *second* est moins joli que vous; mon *tout* est votre appenage.

ENIGMAS.

I.

A word of one syllable easy and short,
Which reads backward and forward the same;
It expresses the sentiments warm from the heart,
And to beauty lays principal claim.

II.

A word there is, five syllables contains;
Take one away, no syllable remains.

III.

There is a thing was three weeks old
When Adam was no more;
This thing it was but four weeks old
When Adam was fourscore.

IV.

Add the letter "o" to a river that flows
Far, far from our island home,
Forthwith appears, through the mist of years,
A lady of ancient Rome.

V.

Abroad in the world his work he wrought,
And he did his best to be brave and bold ;
But a something he lacked caused it all to be
What in letters six can best be told.
I parted them—'t was just a whim,
But, oh ! the difference to him.

VI.

I possess water which is no liquid, fire from whence proceeds no heat ; and although my body is perfectly colourless, the substance of which it is composed is as hard as a rock. Sometimes I am found hiding amongst the delicate petals of a rose, at others grimly attached to a cross. I seldom quit the ear of Court dames, or easily escape from rich men's hands, and yet I am sometimes forced to serve the humblest artizan.

VII.

The highest gift bestowed on man,
When Nature's noblest works we scan ;
Which when we lose, we lose with sorrow,
And often are obliged to borrow ;
Which oft a safe asylum gives
To a sad race of fugitives ;
The lover's gift, the poet's song ;
Which Art makes short, and Nature long.

VIII.

I impose silence on the most celebrated orator ; I chase the financier from the desk to which I had myself summoned him ; the monk awaits the sound of my voice to undergo his cruel penance ; I terminate at the same moment a hundred different affairs ; I say the same thing to sages and to fools ; and yet when I am whispering in the lover's ear of the interview awaiting him, I only remind the devotee of her prayers.

REBUSES.

I.

A fruit I am, though somewhat rare ;
 To birds perchance I prove a snare.
 Another hint should you require,
 I am a stone, and tried by fire.
 Transpose me, then, if 'tis your pleasure,
 I'm introduced to you a measure.

II.

Fair reader, I fasten your shoe ;
 If you put but a hundred in me,
 Your character I may undo,
 As perhaps you will painfully see.

III.

A stranger comes from foreign shores,
 Perchance to seek relief ;
 Curtail him, and you find his tale
 Unworthy of belief.
 Curtail again, you recognize
 The old Egyptian chief.

IV.

'Tis said by some zoologists
 That I'm the chief connecting-link
 'Twixt man and quadrupedal beasts ;
 Nay, man himself, when too much drink
 Obscures his mind, will sometimes play
 Such self-debasing tricks, that he
 (So my traducers choose to say)
 In those same tricks resembles me.

If to my name one letter more
 Be now prefixed, 't will change my text ;
 And what was animal before,
 Becomes a vegetable next ;
 A vegetable, whose rich seeds,
 When duly pressed, yields stores of oil,
 Whose refuse, spread upon the meads,
 Serves to invigorate the soil.

Prefix one letter more, and then
 The vegetable will become
 A fabric, worn by mourners when
 They weep beside a new-made tomb.

One letter more I pray prefix,
 'T will give a word which aptly marks
 The risk which they incur who mix
 In "hoaxes," "sprees," or wanton "larks,"
 Whose upshot oft 't is theirs to rue
 In purse, and eke in person too.

V.

Within your sight, beyond your reach,
 Many a lesson I might teach,
 Wonder alike of child and sage
 In every clime and every age.
 Reverse me, and how great the fall !
 My dwelling now the servants' hall.
 Many a mansion I infest,
 A truly self-invited guest.
 Transpose me now, and I shall rise,
 And lend my aid to civilize ;
 For where I'm practically known,
 Dark ignorance is overthrown.

VI.

First view me swimming in the boundless sea ;
 Behead me, and I'm what you'd wish to be ;
 Take off another head, you'll find me then
 A beverage that's prized by working men.

ANAGRAMS.

- | | |
|--------------------------|---|
| 1. He ate CVI. men. | 13. Great Help. |
| 2. Sly Ware. | 14. Old England. |
| 3. One leapt. | 15. Nay, I repent it. |
| 4. O tiny man. | 16. A Civet. |
| 5. Ideas came. | 17. To love ruin. |
| 6. I mean to rend it. | 18. Tie a stag. |
| 7. Aunt arose. | 19. Hire candles. |
| 8. No more stars. | 20. Terrible poser. |
| 9. The law. | 21. You horrid butcher Orton,
biggest rascal here. |
| 10. Truly he'll see war. | 22. Oh yes ! divine matters. |
| 11. Tis ye govern. | |
| 12. Man must see. | |

DOUBLE ACROSTICS.

I.

See! where my *first* a record stands
 Of the pride and strife of the human race.
 But my *second* comes with its healing hands,
 And touches it all with a tender grace.
 Now poet and painter with loving sigh,
 Will dream of the past as they wander by.

1. A boon to the weary.
2. Of fame in Swiss story.
3. A plague of our school-days.
4. A fruit above all praise.

II.

He spared no gifts to aid the glorious strife,
 Devoting wealth and eloquence and life
 For this great boon, which English hearts all claim,
 And blend for ever with his honoured name.

1. The man who tuned his harp to themes sublime,
 To charm the listening ear throughout all time.
2. A poet nobly born, whose verses swell
 Beneath the Tragic Muse's potent spell.
3. A lively Queen, reported to delight
 In visiting fair maidens in the night.
4. The dwelling of the highest, who still share
 That doom of woe the poor man's hut must bear.
5. One of a board that anxious sharers view,
 With sparing hands dole out their rightful due.
6. A patriot whose suffering stains the page
 Of the sad history of a blood-stained age.
7. That noble institution firm and brave,
 By whose great aid Britannia rules the wave.

III.

A busy hill, where human ants drudge ever ;
 A plenteous store-house, where good things fail never.

1. A vast and wondrous monument of old.
2. Victim of Love! a story nobly told.
3. The pledge and symbol of a holy vow.
4. The King who at a pure fair shrine did bow.
5. The immortal poet of an Eastern State
6. Britannia's heroes of an ancient date
7. The central mart ; of wealth and Courts the field.
8. The fabled spell which won the stones to yield.

IV.

Strongest and weakest ! Honoured, tempted, lost !
 Yielding to sin, then dying at thy post.
 Poets and bards have sung thy fate and fame,
 And blend with thine this grand immortal name.

1. A glorious band ! bright creatures of vast space.
2. The sire of him who warned a sinful race.
3. The warrior angel of the flaming sword.
4. That of all living creatures most abhorred.
5. The haughty priest, to beauty's spell a foe.
6. The mighty Syrian, by disease brought low.

V.

Enchanting author ! whose undying pages
 Reveal the life and manners of all ages ;
 One work I name to gild my book with light, —
 Invidious choice when all alike shine bright.

1. Soldier and hero, none the claim dispute.
2. Chieftain of fame, Lord of Arran and Bute.
3. An ancient chronicle we never scorn.
4. The South dispatched the Johnstone clan to warn.
5. She gave the slipper to Lorne's lovely maid.
6. A French philosopher whom most upbraid.
7. He who for Richard did in desert wait.
8. A gayer scene, where monarchs held their state.
9. A man who well could win an Irish smile.
10. The ancient name of a far northern isle.
11. A field of gold, so called in courtly phrase,
 But oft a field of blood in knightly days.

VI.

Prized for his honoured name,
 Ere hearts his worth had won ;
 And sought by all the servile race,
 Who court the rising sun.

1. A royal lady, all who know her love.
2. A King whom Englishmen deign to approve.
3. He was historian of the gipsy kind.
4. This little isle once held a master mind.
5. That which the post of honour scarce can be.
6. A greater statesman France can never see.

VII.

"The world's a stage," nay, sure the stage is here,
 And all the world spectators are ;
 Yet can we cross the stage and span it too,
 At least if this my well-known name be true.

1. A part of myself.
2. A part of ourselves.
3. A term in law.
4. A caustic poem.
5. A mighty man.
6. The luckiest yet most mysterious combination.

VIII.

I am the difference 'twixt my first and second.
 My *first*, wise, learned, but heretic is reckoned ;
 My *second* all things have, and all men. Say
 Now, what is yours, and what is mine, I pray ?

1. From vulgar traffic once so far away,
 That visionary terrors here held sway.
 Now the prosaic railroad doth advance
 Upon the spot once sacred to romance.
2. At midnight as my *third* we leave, oh, fear !
 & What startling whistle rings upon the ear ?
 Is it my *second* strikes the thrilling strings ?
3. 'Tis Massaroni that himself now sings.
4. Give way, my men, the captain is in haste.
5. Alas ! what precious hours in this we waste.
6. Let observation with extended views,
 First find this out, and then cry, " Make it so."

IX.

My *first* perversely weak they call,
 Yet, for our good or bane,
 The greatest power it is of all
 That nature gives to man.

My *next* applied to what is strong,
 Shows that the golden mean
 Is kept, and " strong, but not too strong,"
 Is stamped by it, I ween.

My *first* for men when they are dry,
 Is good enough, 't is plain ;
 My *whole* a means will still supply
 That dry they may remain.

1. "Nor was he banished till she found
He had a sting, and felt the wound."
2. "All hail, Macbeth, that shalt be King here—"
3. In the far west yet owns Victoria's sway.
4. Nymph of the woods and caves, my call obey.
5. My *fifth* a means will still supply
That dry we may remain.

X.

"Hush, ye wild waves," ('tis Shakespeare speaks),
"And cease your angry beat ;
Upon the sands where fairy bands
Foot it with gestures feat."
Obscure of origin my *first*,
Yet known and loved will be
Wherever white men congregate,
Whether on land or sea.

My *second* has a differing sense,
If one or more appears,
But either way a help affords,
In this our vale of tears.
When singular, it aideth man
To cross the pathless main ;
When plural, all are welcome there
To cut and come again.

1. This initial and final, if rightly combined,
A district in London suggest you will find.
2. However exultant, don't cry out my next.
3. Watch my finals, and take them as this when perplexed.
4. Not a drum must be heard nor significant note,
Nor more fourth be allowed till you bring out your shot.
5. This power for evil or good you must use
With the utmost discretion, or go to the deuce.

CHARADES.

I.

My *first* I hope you are ; my *second* I see you are ; my *third* I know
you are.

II.

My *first* is the cause of my *second* ; and my *whole* is made sacred by
God.

III.

My *first* is covered by my *second*, and my *whole* goes into my first.

IV.

My *first* is sometimes on and sometimes under the table ; my *second* they make bread of ; my *third* is what we all want, and none can do without ; and my *whole* is one of the united states.

V.

My *first* is water frozen ;
 My *second* is dry ground ;
 My *whole* a little island :
 In the Atlantic 't will be found.

VI.

He yonder on the village green,
 'Midst mischief-loving throng,
 My *first* in rural sport is seen,
 Tempting the bold and strong.

My *next* in cloth-of-gold stands out,
 In rank, or fame, and pride.
 I'm broad, I'm long, I'm thin, I'm stout,
 I'm rough, I'm smooth, I'm wide.

When that holy men of old
 For grief or sin would weep,
 My *whole* they oft upon them wore,
 And saintly fasts would keep.

VII.

My *first* was waiting at the door
 To take my *second* out,
 When, suddenly, the little thing
 Began to cry and pout.

And what, think you, provoked her tears ?
 In running she had stumbled,
 And having let go nurse's hand,
 Upon my *total* tumbled.

VIII.

My *first*, suspended o'er the fire,
 Does service good, nor seems to tire :
 Unlike in this, I greatly fear,
 A largish portion of us here ;

Who weary ere our task is done,
 And grumble on till set of sun,
 Unconscious of the meaning true
 Of the short word that's now in view.
 My *second*, potent in its might,
 Of letters three spelt out aright.
 My *whole*, a place of usefulness,
 Of crockery, candles. What else? Guess.

IX.

Created was my *first* ere man had birth,
 And still at intervals she comes to earth.
 Her visits, long or short, are always paid
 In solemn state, and deadly is her shade.

My *second's* never long; e'en on a pinch
 You cannot make it more than half an inch.
 Nor seek to stretch it, lest you should repent,
 For 't will escape you if it find a vent.

My *third* is an insurgent, dreaded much
 By those whose lot it is to war with such.
 His rising wail has often proved a knell,
 And who has power his fatal wrath to quell?

But when he rushes furiously at first,
 Then, then indeed the danger's at its worst;
 And when united, they such work have done
 As finds no parallel beneath the sun.

A strain of music, stealing o'er the soul,
 Reveals the welcome presence of my *whole*;
 An epicure's *bonne bouche*, by poets sung,
 Who, like Lucullus, feast upon the tongue.

X.

My *first* is falling cold and drear.
 My welcome *second* is not near.
 Afar my stormy *third* I hear across the wild sea sweeping
 How changed the scene since last I strayed
 Through this now silent woodland glade!
 For then my *whole* sweet music made,
 Her moonlit vigil keeping.

Now the green their leaves have shed,
 My *whole* is with the Summer fled;
 And she I loved lies cold and dead,

My *third* her requiem sighing ;
 The Spring that verdure may restore,
 That song may echo as of yore—
 But those pale lips will smile no more,
 To love's fond voice replying.

XI.

My *first* is black, or brown, or white,
 Of mechanism exquisite ;
 Our earliest help, our latest need ;
 The first to greet, the last to speed ;
 Our ready aid in daily tasks ;
 The gift the impatient lover asks.
 The forger's bane, the poor man's good,
 Procuring him his children's food.
 My *next* is sometimes seen in fur,
 Sometimes as light as gossamer ;
 The schoolboy often gets his share,
 And lamentation fills the air.
 My *whole* are polished, stiff, and strong,—
 To hardened natures they belong.
 And when my *first* my *next* bestows,
 'T is time my *whole* should interpose.

XII.

My *first* as sweet was never reckon'd,
 Thrift finds an emblem in my *second* ;
 My *whole* is brave, and, day or night,
 Is to the ladies quite polite.

ANSWERS TO RIDDLES, &c.

1. A difference of opinion.
2. Because the Diet of Worms (Wörms) disagreed with him.
3. The stars, because they first studded the firmament.
4. Because he makes faces and busts.
5. When the first apple cursed the first pair (pear).
6. Because they make(s) wine.
7. Throw him out of window, and he will come down plump.
8. One is happy and careless, and the other is cappy and hairless.
9. A swan's breast.
10. Because they are two relatives without an antecedent.
11. Henry ate a (Henrietta) street coming out of Covent Garden.
12. One was brought up at Eton, the other was eaten and brought up.

13. Because the sooner it is put out the better.
14. Because he preferred a hot steak to a cold chop.
15. When it lies at the bottom of a well.
16. When he lost all his clothes in the Wash.
17. Because he makes people steal (steel) pens, and says they do right (write).
18. His foot.
19. Step-father (farther).
20. A ditch.
21. Because women can make fools of them whenever they like.
22. Into his fortieth.
23. Because it is apt to split.
24. In violet (inviolate).
25. A wig.
26. Absence of body.
27. Nobody knows.
28. Balaam's ass.
29. Because it was written by Mrs. Beecher Stowe (Beecher's toe).
30. Because he minds his peas and coos (p's and q's).
31. Because neither of them can climb a tree.
32. To keep his head warm.
33. Because there are three scruples to a dram.
34. A cowslip.
35. Hailing omnibuses.
36. When you are walking into a fly.
37. The spare room.
38. He took a fly and went home.
39. Because visitors prefer Cowes to Ryde (cows to ride).
40. When there is a canon in the reading desk, or a great gun in the pulpit.
41. Rather the elephant killed the gorilla.
42. One you lick with a stick, the other you stick with lick.
43. Because the train always runs over sleepers.
44. Sunday, because all the rest are week (weak) days.
45. The 12.50, because it is ten to one if you catch it.
46. Tie a knot in his tail and call it a pig's tie.
47. Because she goes to bed worn out, and gets up fine linen.
48. Kittens.
49. Because it is an ass.
50. Because he is no better.
51. When there is a leak in it.
52. Because they have their necks twirled (next world) in this.
53. Tenants (ten ants).
54. In the dictionary.
55. Because it is out of the head.
56. One has its pause (paws) at the end of its clause (claws); and the other its claws (clause) at the end of its paws (pause).

57. None, they are all carried there.
58. Fifty-two, because a miss is as good as a mile.
59. Because one talks without reflecting, and the other reflects without talking.
60. They go into mourning (morning).
61. When the cow jumped over the moon.
62. Because he can eat the sandwiches there (sand which is there).
63. Noah brought Ham and his descendants bread and mustard (bred, and mustered).
64. Because they die just (digest) before they eat them.
65. With the fox's brush and the cock's comb.
66. It is hard to get on, harder to get 'onner (honour), hardest to get 'onnest (honest).
67. His will.
68. Because you get good for nothing.
69. The rose of the watering-pot, which rains (reigns) over all.
70. I haven't a notion (an ocean).
71. Because he's been to sea.
72. Because idiots are only cracked, bankrupts are broken.
73. Because he is the owner of many tales, and they all come out of his head.
74. Maid of Orleans.
75. Forty Poles make one rood.
76. Because there are more of them.
77. Because it always keeps its hands before its face, and however well it goes, is always running itself down.
78. Why fillet, of course.
79. Because it is nothing without a tail (o).
80. Because he makes both ends meet.
81. Preserved pears.
82. Because she always expects soft water when it rains hard.
83. One is rooted to the spot, and the other spotted to the root.
84. One you was and the other you wear (were).
85. When Henry VIII. dissolved the Papal bull.
86. Because it is a foul proceeding.
87. Heat, because you can catch cold.
88. Porc-u-pine (Pork, you pine).
89. A leg.
90. Because *we* cannot be *wed* without it.
91. Just above two feet.
92. Dirty fingers.
93. By setting her face against it.
94. When it is well borne.
95. Put it down as rent.
96. That which goes into it.
97. Because he is above, doing a bad action.
98. Nobody knows.

99. Because he had no knife.
 100. Because they never complain without caws.
 101. When it takes a fly.
 102. Because it is not legal to condemn a man without a hearing.
 103. Because the young ones are seen to gambol, and many of the old ones are black-legs.
 104. When his father was a good soul, and his mother a little common-place.
 105. Because he would think you were making game of him.
 106. When you and I are one.
 107. A pair of post-horses, for they only have the postillion's leg *between* them.
 108. Common sense.
 109. Your eye, dear (idea).
 110. The rain dear (Reindeer).
 111. Only for a second.
 112. By making the trousers and waistcoat first.
 113. A little before Eve.
 114. When asked he said he didn't know, but he thought Eve angelical.
 115. Because he afterwards took to vestments.
 116. Because Pharaoh made him a ruler.
 117. Because its not current without the water-mark.
 118. When he has full possession of the stocks.
 119. One sounds when it's tolled (told), and the other will be blowed first.
 120. Because she trod on his corns and pulled his ears.
 121. A little London porter.
 122. M. T. (empty).
 123. For (four) better, for (four) worse, for (four) richer, for (four) poorer.
 124. Because she came into the garden.
 125. "Anchor."
 126. Because it ends up pork.
 127. P G without an eye (i).
 128. Because when Joseph sent for his father, he cautioned his brothers not to fall out by the way.
 129. Because it was a good opening for a young man.
 130. Because they have ironed all England, and occasionally done a little mangling.
 131. St-one.
 132. A wheelwright.
 133. Because he feels for his fellow-creatures.
 134. A cowslip.
 135. "325," because the other 40 are Lent.
 136. Because twice ten make twenty, and twice eleven make twenty-two (100).

137. Go a black-berrying (burying).
 138. Because you can draw them out, see through them, and shut them up again.
 139. A man.
 140. Life, for all must give it up.
 141. Because it was before Cecrops (sea crops).
 142. Because the former is the balance of his rope, and the latter is the balance of your rope (Europe).
 143. On peut mettre, le marron glacé derriere la porte cochère, mais on ne peut pas mettre la porte cochère derriere un marron glacé.
 144. Vertú.

ANSWERS TO ENIGMAS.

- | | |
|-------------------------------|----------------------|
| 1. The eye. | 5. Marred—marr-i-ed. |
| 2. Monosyllable. | 6. A diamond. |
| 3. The moon. | 7. Hair. |
| 4. Mrs. Scipio (Mississippi). | 8. A clock. |

ANSWERS TO REBUSES.

- | | |
|-----------------------|------------------------------|
| 1. Lime—Mile. | 4. Ape, rape, crape, scrape. |
| 2. S(c)andal. | 5. Star, rats, arts. |
| 3. Alien, a lie, Ali. | 6. Whale, hale, ale. |

ANSWERS TO ANAGRAMS.

- | | |
|-----------------------|--|
| 1. Achievement. | 13. Telegraph. |
| 2. Lawyers. | 14. Golden land. |
| 3. Antelope. | 15. Penitentiary. |
| 4. Anatomy. | 16. Active. |
| 5. Academies. | 17. Revolution. |
| 6. Determination. | 18. Agitate. |
| 7. Aeronauts. | 19. Chandeliers. |
| 8. Astronomer. | 20. Sir Robert Peel. |
| 9. Wealth. | 21. Sir Roger Charles Doughty
Tichborne, Baronet. |
| 10. Arthur Wellesley. | 22. Hervey's Meditations. |
| 11. Sovereignty. | |
| 12. Amusement. | |

ANSWERS TO DOUBLE ACROSTICS.

I.

RUIN—TIME.

1. R es T.
2. U r I.
3. I dio M.
4. NectarinE.

II.

HAMPDEN—LIBERTY.

1. H ande L.
2. A lfer I.
3. M a B.
4. P alac E.
5. DirectoR.
6. E lio T.
7. N av Y.

III.

CORNHILL—MAGAZINE.

1. ColiseuM.
2. O rian A.
3. R in G.
4. N um A.
5. H afi Z.
6. I cen I.
7. Londo N.
8. L yr E.

IV.

SAMSON—MILTON.

1. SeraphiM.
2. A mitta I.
3. Michae L.
4. Serpen T.
5. O d O.
6. Naama N.

V.

WALTER SCOTT—REDGAUNTLET.

1. W arrio R.
2. A rgyl E.
3. L egen D.
4. T odri G.
5. E v A.
6. R oussea U.
7. S aladi N.
8. C our T.
9. O 'Connell L.
10. T hul E.
11. TournamenT.

VI.

ALBERT—EDWARD.

1. A lic E.
2. L eopol D.
3. B orro W.
4. E lb A.
5. R ea R.
6. TalleyranD.

VII.

LONDON—BRIDGE.

1. L im B.
2. O u R
3. N is I.
4. DunciaD.
5. O G
6. N in E.

VIII.

ORIGEN--ORIGIN.

1. OtrantO.
2. RobberR.
3. I I.
4. G i G.
5. E nnu I.
6. N oo N.

IX.

WATER—PROOF.

1. W as P.
2. A fte R.
3. TorontO.
4. E ch O.
5. R oo F.

X.

WHIST—CARDS.

1. W. C.
2. H uzz A.
3. IndicatoR.
4. S oun D.
5. T rump S.

ANSWERS TO CHARADES.

- | | |
|------------------------------|------------------|
| 1. Well come (welcome). | 7. Carpet. |
| 2. Sunday. | 8. Pantry. |
| 3. Earwig. | 9. Nightingale. |
| 4. Mat-rye-money (Matrimony) | 10. Nightingale. |
| 5. Iceland. | 11. Handcuffs. |
| 6. Sackcloth. | 12. Gallant. |

DOLLS AND DOLLS' HOUSES.

DOLLS' HOUSES.



F all the delightful toys which were ever invented for the amusement of the "little ones," none, I think, have ever approached these for the constant variety of entertainment they afford; the likeness to real life which enables the little imaginative beings to pass an existence in those tiny rooms, and to believe in the positive identity of the "papa" and "mamma," and all the children. A little girl—a big girl now—who still owns and treasures one of these baby homes, used to play with hers in a most sensible manner. The routine of the day's work was regularly gone through, ordering dinner, &c.; and as perhaps some of her plans with her house may amuse equally other little children, I have gathered from her the following hints.

Her doll's house, to begin with, was not one of those with four rooms one on the top of the other, without any communication. It consisted of three floors: on the ground floor was the kitchen and the dining-room, with the hall in between, in which was the staircase which led up to the top of the house, a door each side leading to the two rooms. On the second floor was the drawing-room, a very large room opening into another, which was the childrens' play-room, and through which passed the staircase. Upstairs was a narrow passage up into which came the staircase. The mamma's bed-room with a door through to the nursery, which was another capital sized room. The furniture throughout the house was lovely: the drawing-room suite of red velvet, gold fringe, and ebony; a marble bureau and a marble-topped table, a tiny tea-table, and two extra chairs. Chimney-glasses, pictures, and ornaments were distributed plentifully about the room, and above all a piano, on which the little children practised diligently every day. The children's play-room was filled with toys: a doll's house which was made out of a little farmhouse from a box of toys, a rocking-horse, tiny dolls, &c., &c.

The beds this little girl made herself out of night-light or seidlitz-powder boxes in the following manner: the bottom of the box was the

bedstead itself, which she turned bottom upwards, and cut the lid nearly in half for the back and tester of the bed. She then sewed the bottom of the box to the longest piece of the lid, the shortest piece being attached to the top. Round the sides of the bed she put a flounce of chintz for a valence, then covered all over the back and tester with chintz, and made a pair of curtains, tacking them to the side of the tester, fastening them at the side to the back. A little flounce she put round the top to finish it off. The mattress she made of any white calico, ticking being too clumsy for so small a bed, and stuffed it with old bits of rag or even paper. A bolster, and a pillow in the same way, also made of white calico, rendering a pillow-case unnecessary; the blankets and sheets the easiest things to make, consisting only of small squares of calico or flannel. The quilt she made of the same chintz as the curtains, with a frill round it, some lace, or simply "pinked" out. If the curtains and valence of the bed are made in white (which looks very pretty), a muslin quilt of pink or blue, trimmed with lace, would be best.

The dining-room was very simply furnished: only three or four chairs, a sideboard, and the long dining-table. The kitchen chiefly filled, of course, with plates, dishes, cups, saucers, &c., spread out on the dresser: a box of kitchen furniture, consisting of four chairs, a table, and a plate-rack, completed the furniture of that room.

The family that lived in this house was very numerous. There was quite an eldest girl and quite a tiny baby; and as they grew up, the owner married them off; so many smaller doll's houses grew out of this one. And the way this little girl made them grow was this: Say there was a child of two named Annie, one of four called Alice, and one of six, Amy, &c. Annie, who was two, became the bigger-sized doll of four, and Alice of four became the six-years'-old dolly, while Amy became a bigger-sized doll still, and so on, until they became grown-up dolls, and then she married them; and having a wedding was one of her favourite amusements. She describes one to me:

The bride was, of course, dressed in a long white silk, with a tulle veil thrown over her; the bridesmaids (some of the numerous little sisters and two friends) in white muslin, with rose-colour sashes, white tulle hats and rose-colour—all of which she dressed herself. The bridegroom in a white waistcoat and a gorgeous tie. The church she built on the table with a box of bricks, making a broad aisle to allow the wedding party to walk up, and each side seats for the mamma, friends, and the smaller children to sit and see it—leaving the church open at the top, that she might put her hand in to move the people about.

After the ceremony the bells rang out furiously, which she did by singing the octave scale down several times as loud as possible, while the wedding party was being driven home to the house, the carriages consisting of the lids of boxes, to which were fastened wooden horses. The breakfast was laid out in the long drawing-room—two or three tables placed together and covered with white cloths. She had plenty of tea- and dinner-things, and a most beautiful dessert service, with



cakes, tarts, and all sorts of fruit in it. All this she spread out with all the little wine-glasses and the bottles. She had begged the cook to make her a little plum cake, and she had very good-naturedly iced it for the child, which made it look so very real. She picked out of the garden all the tiniest flowers she could find, and these were plentifully distributed about the table in vases.

During the breakfast they had great fun, for she made them stand up and make speeches—the bridegroom, of course, being rather nervous and nearly breaking down. Then, the breakfast over, the bride retired and changed her white silk to a brown corded silk and a blue bonnet; the box-lid again drew up before the door, and they were carried off to the imaginary station.

The weddings always occasioned great amusement for days before ; for this little girl and her friends had to prepare all the dresses for the whole party, and with which they really took great pains.

She had had one or two weddings, and she was thinking what she could have for a change, when it suddenly struck her what fun it would be to have a doll's croquet party out on the lawn ! Accordingly, she had her doll's house carried out for her ; and beside the house she put up a tent, which she made herself of brown holland, bound with red braid, and put up with sticks stuck in the ground. A long table was placed under this, on which was laid out imaginary fruit, cakes, wine, coffee, and tea, and another splendid cake to one side. She erected an archway of a real croquet-hoop, which she covered with flowers and leaves, supposed to be leading off to other parts of the grounds. The doll's croquet-hoops were made of white cap-wire bent round ; the sticks her brother cut for her thin straight bits, which she painted the different colours ; the mallets, tiny straight pieces of wood, with the ends cut out of cork ; the balls she made out of bread, rubbed round and round until they were quite hard, and then rubbed in wet paint of the different colours. The ladies were all, of course, dressed in muslins and lace ; and it was really a very pretty sight—so pretty, that a gentleman happening to see it, sent a photographer and had it photographed—a copy of which I subjoin.

This child was very fond also of having evening parties in the doll's house, and occasionally a juvenile party. Then they would dance, and sing, and play at the little piano, ending always in a grand supper. Some of the dolls had most splendid ball-dresses, made of tarlatane, silk, satin, &c., &c. All these were put away in boxes, and only brought out on occasions. At Christmas-time a grand party was always had, with a Christmas-tree, which the little mistress of the revels made out of a small branch of a fir-tree, and hung various tiny things on. Picnics these lucky dolls often had in the summer-time, either out in the garden, or sometimes they were conveyed as far as the corn-fields, or even into the meadows, which caused, of course, extra fun.

But all these events were naturally occasional things. The ordinary routine of the house was most regular. They were always put to bed ; therefore they had to be got up and dressed. The breakfast was then laid, and the dolls sat down. Immediately after, the mamma went into the kitchen to order the dinner, &c. As soon as she had performed these household duties, she went into the dining-room, where the children were seated up ready for lessons, with small pieces of paper before them folded to look like copy-books, other small books on the table, which this child made with many little bits of folded paper sewn together, and then a piece of *coloured* paper folded for a cover. After the lessons—at which they were employed during their owner's *own* studies—they took a walk along the front of the bookcase or on the mantelpiece ; after which they would return to the children's dinner. Then lessons again, unless it were Wednesday or Saturday, which were the half-holidays,

when they had something always provided for them to do : a little friend to tea from a neighbouring doll's house, or something of that sort. Once she amused herself by taking them all to an imaginary photographer. She built a very nice studio, and made the machine with two tall bricks, with a piece of black stuff over the top.

But to continue the course of the day. After afternoon lessons the children's tea was spread in the nursery, and the late dinner in the dining-room. Then the children were undressed and bathed, and put to bed—mamma coming up to wish them "good night." Then the elder daughters, with their papa and mamma, had music and cards in the drawing-room until bed-time—the papa always going round the house and locking up.

Once every year these well-cared-for dolls went to an imaginary marine residence. The doll's house did duty for the lodging-house, with the furniture of the rooms changed to make it look different, and a large basin filled with water was the sea ! and boxes built up round the side, on which were placed the toy bathing-machines, from which the dolls bathed in the basin.

Thus she played, and her little household was as regular as that of her mother's. As rewards and encouragements for doing the duty of this toy house, this little girl's mother would often make miniature things for it ; and I believe a pack of cards in a card-box is still extant that was made of a suitable size for the tiny card-table—the whole fifty-two, with court cards and all complete.

DOLL DRESSING.

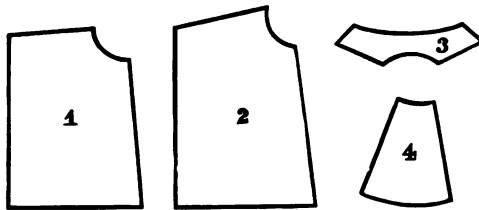
Most English girls who like work at all are very fond of dressing dolls, not so much, perhaps, at the age when they play with them themselves, but when they grow older, and they dress them for their younger sisters, or, if they have none, for little girls of their acquaintance. A doll is a nice present for a child at any time ; but how much the pleasure is enhanced if it is dressed ! I do not mean dressed as they dress them in some shops with only a few clothes, and made so that they will not take off and on ; but with every article of clothing, as if it were a real child, and above all things, a nightgown ! I know some children are quite content with putting their dolls to bed in their clothes, or, what is even worse, undressing them and leaving them so, having no nightgown to put them in !

Now, when I was a child, I always had such an idea of making my dolls "cosy ;" and I considered the nightgown of as much importance as the frock. I could not have borne the thought of it being *cold* at night or uncomfortable. Therefore we will begin with the

NIGHTGOWN.

Get some fine calico to commence with : always use fine stuff of

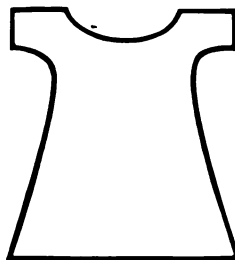
every sort, for the dolls being so small, the clothes set very badly if made of thick material. Cut out the front and back, as at Figs. 1 and



2, then the shoulder-piece, Fig. 3 ; then run the front and back together under the arm, gathering the back into the shoulder-pieces ; then join them over the shoulder ; then putting on a small narrow band, slightly gathering the fronts into it, putting the pieces at the back in plain, and then the sleeves, Fig. 4. The trimming is, of course, according to fancy --some insertion up the front, with very narrow goffered frills up each side, looks very nice, also tatting or crochet--indeed, anything of the sort ; but it certainly looks better trimmed. A great improvement to the nightgown is to cut the fronts too broad across for the doll, and run narrow tucks down to the waist ; but this is, of course, more difficult, as the tucks want to be run very evenly.

CHEMISE.

A doll's chemise is a very easy thing to make. Cut out in calico two pieces in the shape of Fig. 1 ; run them neatly together and down the



sides and over the shoulders ; then cut the front open a little way down. Hem the neck and sleeves all round with a very narrow hem, and make a broad one round the bottom of the chemise. If trimming is required, a little lace round the neck and sleeves makes a pretty finish.

DRAWERS.

Next the drawers. Cut out two legs similar to the pattern given; run them up; then join the legs together just at the top in front, only

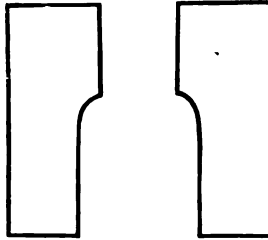


Fig. 1.

running it a very short way down. Then make a very narrow hem round each leg, and a nice broad one at the bottom; gather it into a band, putting a button or strings to it. A little lace edging round the legs, or two or three narrow tucks, look very nice.

BODICE FOR THE PETTICOAT.

A flannel petticoat is, of course, a very easy thing to make. A piece of white or red fine flannel, herringboned round the bottom, and gathered into a band at the waist, with buttons or strings. For most of the underclothes I should recommend *very* small linen buttons: strings are so untidy. The white, or upper petticoat, should be made of white calico or twill, rather full, with a broad hem at the bottom, and I should recommend a good deep tuck: it makes the frock stand out so well. The body can be made in two ways: either off the skirt or on; but I think that it is decidedly the best to sew it on. Cut it in three pieces, as in Fig. A, join them together under the arm, make a hem at the top of

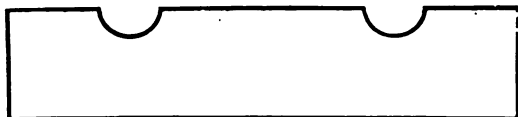


Fig. A.

each of the pieces and the bottom; then sew the skirt (which must be gathered) on to it, and run draw-strings in it.

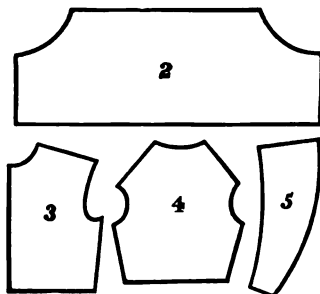
Now that we have finished the under-linen, we must begin about the dresses. Never make them of a *thick* stuff, and always be sure to choose a small pattern, or, better still, no pattern at all. Unless the

doll is very large, it is always best to make a low body, as it is so difficult to make the neck set well.



BODICE FOR DRESS.

The skirt is, of course, as easy as possible to make : simply to run the seams, and make a broad hem. A low-necked bodice should be



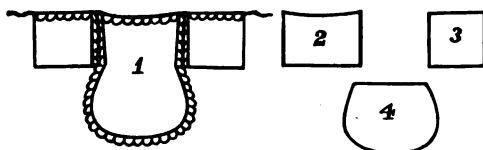
made in this way. A long narrow piece, with a place cut out for the sleeves (see Fig. 1) ; hem up the backs. Then cut out the sleeves, as at Fig. 2 ; run the seams of the sleeves, and then sew them into the arm-holes, placing the seam of the sleeve even with that of the body ; gather the other end of the sleeve into a little narrow band ; gather the body at the top and the bottom into narrow bands. Some white lace in the sleeves and neck finishes it off very nicely, and a sash always looks pretty.

The best way of making a high body is to cut it out similar to the patterns I give in Figs. 3 and 4 ; stitch them together under and over the arm ; cut out the sleeves, as at Fig. 5, and sew them in the arm-hole, keeping the seam well round to the back. Then put a *very* narrow band on the neck ; hem up the backs and put some tiny hooks on, and make the loops.

PINAFORE.

The prettiest kind of pinafore is, I think, at Fig. 1. This must be cut in four pieces : the front, Fig. 2, the backs, as at Fig. 3, and the apron, Fig. 4. Then join the front and backs over the arms, also the apron

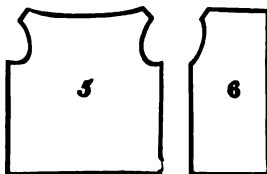
and bib ; then hem the backs and all round the apron and the arm-holes and neck, making these hems narrower. Stitch a piece of tape



along the front and along both of the backs, through which run the string, and also run one round the neck. A lace edging all round the apron and round the arm-holes looks very nice. This sort of pinafore is best made in diaper or holland ; if the latter, substitute white braid for lace edging.

ANOTHER PINAFORE.

Another sort of pinafore is to cut out a plain long front, as at Fig. 5, and back, as at Fig. 6 ; join them under and over the arm, and hem it



all round, running a string round the neck. It may be left plain or gathered in at the front, putting a small ornamental piece on in front, trimmed with narrow lace.

JACKETS.

Jackets are almost the hardest things to make for dolls—especially if they are made of velvet or a thick cloth. The best material to make them of is, of course, black silk. Cut the fronts out, as at Fig. 1, and



the back, as at Fig. 2 : the sleeves, Fig. 3. Then it is better, I think, to bind it all round with black braid, which is less clumsy than a hem.

We have, I think, now finished the dress of the little girl dolls. It is so seldom that one is required to dress a grown-up big doll, that but few hints are wanted.

The under-clothes would, of course, be made exactly in the same way, and dresses according to the present fashion ; and as that changes more or less every month, it is scarcely worth while for me to give any



patterns here. If girls are clever at needlework, they have only to look at their own dresses or those in a fashion-book, and they must make the doll's exactly in the same way ; and I consider it a very good plan for girls to make miniature dresses in the fashion, for they could then soon learn to make their own, and, of course, it is so much better to learn on some stuff that does not matter if it is spoilt. I can now make my own dresses well, and I learnt it all from making dolls' dresses ; but they must be made *perfectly*, as if they were for oneself,—every seam overcast, &c., &c.

I once dressed a doll for a fancy bazaar, which was much admired. It was a large-sized china doll, and I dressed it in the height of the

fashion : a short coloured muslin dress, with a deep flounce round the bottom, piped top and bottom with green satin, and panier nicely looped, and a body with a low square and open bell sleeves—the whole of it piped with green satin, and a large green sash. My next difficulty was the hair : a fashionable young lady could not possibly go about with close little curls, as all china dolls are made (for this was some three or four years ago, when the hair was worn in the largest possible chignon), so I got some silkworm silk which I had—for when I was a child I



kept silkworms, as most children do—and I made up a huge ball, rather long than round, over which I placed an invisible hair net—at least, a part of one, for I made a small one out of an ordinary-sized net. I then gummed on the doll's head a straight piece of silk, making it come short and square on the forehead, as is so much worn, and then to that I sewed the chignon, putting a tiny tulle and green bonnet on the top, and the doll really looked capital ; and the two drawings that are here shown are two dolls I have just dressed. One is in white tarlatane, with a rose-coloured sash, and white flowers in her hair ; the other in a costume dress of two shades of brown, with a bonnet of two shades of blue : the shape is now called the "Madame Angot." Both have their hair made of silkworm silk.

The silkworms' silk is a capital plan for doll's-house dolls. Little girls may be made to look very nice with it, put on their foreheads in the way I have just described, and let to fall long on their shoulders; and, of course, grown-up ladies can be done in exactly the same way as the larger one.

The best way to make little china dolls' dresses is all in one: a long straight piece joined at the back, and hemmed round the bottom; two holes cut for the arm, and then turned down at the neck and gathered, drawing it up not tight round the neck, but just on to the shoulder, so that you can fasten it off, and yet leave room to pass it over the head; tie a sash round the waist, and the doll is dressed. A petticoat made in the same way is all that is required: anything else does not set—the dolls being so small, it makes them look simply like a bundle of clothes. A cloak is the best thing for these sort of dolls for an outdoor garment. Cut this in the shape of a half-moon, and in the middle of the straight side cut out a small place for the neck. Make this in red llama, or some soft *thin* material, and bind it all round with narrow black ribbon without an edge. Hats can be made on a shape made with cap-wire, and then trimmed; but a very good plan is to get the lid of a pill-box (of course it must fit the doll's head), and cover it with black velvet and it makes a charming little turban hat.

I have not as yet said a word about boy dolls. There is but one way in which they can be made to look nice: I mean *big dolls*.

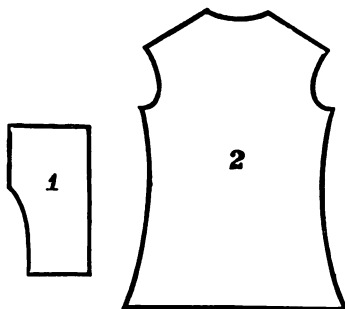
BOYS' KNICKERBOCKERS.

A dark blue serge, black velvet, or, if in summer, holland, are the best stuffs to make them of. I give a pattern of the knickerbockers at Fig. 1. Each leg must be run up and then joined together, making a hem round the bottom, in which run some elastic; and it is a very good way to sew them on to a broad elastic band, which will, of course, stretch, so that the knickerbockers can be taken off and on.

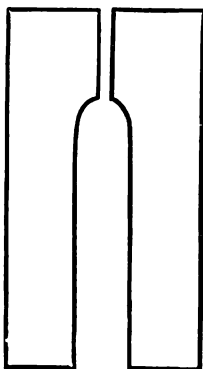
TUNIC.

A tunic is the best thing to make for boy dolls, and it is best to cut it in two pieces as at Fig. 2; join the sides together, and hem it round the bottom. Put in the sleeves, and cut an opening down the front, so that it may be put over the doll's head. It is best to bind it with narrow braid round the neck and down the front, which must be buttoned with tiny buttons, and then a band round the waist.

The men in the dolls' house are very hard to dress, and it is, I think, almost impossible to make their things to come off and on. The shirt must, of course, be thought of first; but there is no necessity to make a whole shirt—merely a front with two pieces to pass over the back. A small collar must be attached to this, under which must be passed a



narrow piece of ribbon to form a tie. The trousers must be cut in two pieces, thus—



and joined together. The waistcoat is simply two pieces crossed over from the back, with two or three tiny buttons, which are easily made with bits of black silk sewed up into little rounds to imitate them. The coat is made in the same way exactly as the one I described for the big dolls—of course, altered as to size. It does not do to make either the shirt or the waistcoat entirely, as it makes the coat set so badly.

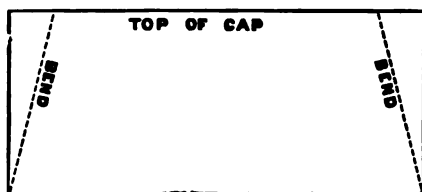
COSTUME DOLLS.

NORMANDY PEASANT.

The under-clothing for this costume should be full, and reaching just below the knees; the dress petticoat of red merino or delaine, trimmed

with three rows of narrow black velvet at equal distances, and just a little longer than the under petticoat ; black velvet bodice, with long points behind and before, cut square and laced up the front ; white muslin sleeves coming just below the elbow, left loose and rather full ; white muslin half-handkerchief crossed upon the chest and over the bodice ; muslin apron with pockets ; gold beads round the neck and gold cross ; long gold ear-rings ; a rosary hung from the left side ; thick shoes and white stockings, or if it is a china doll, the feet can be painted to imitate them.

If you are dressing a shilling china doll, take for the cap a piece of stiff white writing-paper, about $1\frac{1}{2}$ to $1\frac{3}{4}$ inches in depth ; for the length measure round the doll's head, allowing a little piece on each side to admit of the paper being bent up the back in this shape (No. 1). Cover



the paper with muslin, and trim round the forehead and up the ends with very narrow lace ; sew up the cap at the bend in the paper ; fill up the top to form the crown with muslin gathered in ; press out the flaps behind until they present this appearance (No. 2)—



This completes the costume. If the doll is larger, of course the height of the cap must be increased, as it is the chief characteristic of the dress.

ITALIAN PEASANT.

The under-clothing is the same as for the Normandy Peasant, except being a little longer. Dress skirt of blue or any bright-coloured merino,

trimmed with three or four rows of different-coloured braids, either vandyked or straight round the skirt; bodice of black velvet, with small basque behind, cut low in the neck; and open stomacher laced across, with braids to match the skirt: the neck of the bodice to be trimmed with a muslin tucker; white muslin sleeves to the wrist, either open or closed; black velvet ribbon round the neck, with a cross hanging on the chest; a rosary hung from the left side; thin black shoes and white stockings.

If the doll is the same size as the Normandy Peasant, take for the cap a piece of white writing-paper, about 2 inches in length and $1\frac{1}{2}$ inch in width; place it on the doll's head lengthways; then bend the paper so as to make it fall close to the back of the head. Cover the paper with muslin, and trim round with lace. The cap may be kept in shape by drawing your thread tight from the crown to the top of the flap behind—of course, from underneath.

The costume is now complete. If you are dressing china dolls, the best thing to fasten the caps on to the head is with *colle forte à froid*, or liquid glue.

SPANISH DANCER.

The under-skirts are very short, and several of them made of turlatane pinked out; muslin drawers, wide and very full. The dress may be made of any bright-coloured silk or satin, trimmed with black lace flounces, and short. The bodice should be a low square, and sleeves to the elbow, trimmed with lace to match the skirt. On the hands there should be long mittens, and in the hair a high comb and red rose, with black lace mantilla thrown over the comb, and fastened on the side with the rose. Either boots or shoes may be worn, bronze or gold-colour.

MARQUISE DRESS.

To show off this dress the doll should be of a good size. Make the under-clothing—consisting of chemise, flannel petticoat, white petticoats—all very nice, and very much trimmed. For the dress petticoat have a piece of white or rose-coloured satin, trimmed across the front with lace. For the train a handsome piece of brocaded satin, trimmed up the sides and round the train with lace. The bodice is cut square behind, and sleeves to the elbow, trimmed with lace. There should be a stomacher made of the same material as the skirt petticoat, all made of the same brocade as the train. Shoes, with high heels, rosettes, and silk stockings.

To make the doll complete she should have long straight hair, which must be rolled back from the forehead on a cushion, and the hair from the back of head must be rolled up on another cushion, with a long curl hanging from the left side, with a flat bow in the hair to match the skirt. The hair must be powdered, and on the face two or three black

patches : one on the forehead towards the left side, one on the chin to the right, and one on either cheek. This completes the dress.

And now that I have given a few hints on the dressing of dolls, I will say a word or two about playing with them. I think children in general have little or no notion of playing with dolls in the way that may do them some *good*, and teach them a lesson in their amusements. If little girls would learn to play with and consider their dolls as if they were alive, it would really go far towards making them handy when the waxen favourites are exchanged for real "live dolls," and would be more interesting to them than using them merely as toys. The first *long-clothes* doll I had, my mother taught me to dress in exactly the same way as she dressed the baby. Never to set it up on any account whatever, was one thing that was early impressed on me, until it was supposed to be three months old ; also to feed it at regular times ; to put it to bed at a fixed hour, and put it down for its morning sleep at regular times ; and I used to arrange to do this whilst I was at my lessons, and could not have played with "dolly" if I had wished to do so. I am sure it helped to give me regular orderly habits, and such a sight as dolly flung on the ground, and left there all night, was never seen in my nursery. I should have been as much shocked, I believe, to have seen my baby brother there.

EVENING AMUSEMENTS.



AS I have a thorough belief in and appreciation for the good old saying that "All work and no play makes Jack a dull boy"—and Jill, too, a dull girl,—so I would have a large portion of my book devoted to *play*—real, honest fun : fun which shall make the heart laugh, which shall be thorough relaxation for all, and which shall not, on the principle of a gilded pill, contain "instructive amusement." Let study be made amusing, but let play be play. A theological writer, when asked how temptation was to be overcome, answered, "Cheerfulness is the first thing, cheerfulness is the second, and cheerfulness the third." So to cultivate this most helpful and delightful quality must be a duty we owe to ourselves and to one another.

That all in the household therefore, from "father" and "mother" to "baby," may play, I add this section of my book. I will commence with an amusement which is generally very popular with all ages, which will afford an immense treat to the servants, if they may be invited to be



Dressing up for a Charade.

spectators ; to grandmamma and grandpapa, who may sit in their easy chairs and enjoy the fun, all the memory of their younger days revived ;

and to the "wee ones" in the nursery, who will have the unprecedented treat of "sitting up" to see.

I will now proceed to give some hints as to some means of passing pleasant evenings at home which will be attractive to the younger members of the family, and afford amusement to their friends, without any serious expense. I will first name—

ACTED CHARADES,

and mention a few words that will be good to act. A room with folding doors is of course best for a stage; but, wanting this, an iron rod suspended across the end of the room, on which a pair of curtains can be hung, will answer the purpose. *Impromptu* charades are always the funniest, but there are some written ones published by Routledge and Sons, for those who are too nervous to speak their own words, which I have seen acted very well. The following list of words would be good ones to act:

RINGLET.

Ring might turn on the loss of this ornament, and the suspicion of theft against one of the servants, who is consequently discharged.

Let might be a house to let, where the discharged servant has found a situation. The old master and mistress take the apartments, and, on unpacking the portmanteau, the long-lost ring is found at the bottom of it. Of course due reparation is made to the suspected servant, and she is taken back to her old service at increased wages. Making the part of the servant Irish would increase the fun if an actress could be found to speak with a good brogue.

The Whole.—If the plot is still carried on, there might be a party at the same people's house: the daughter is engaged to be married; the gentleman is seated near her; she suddenly becomes uneasy; he questions her, but she declares there is nothing the matter; suddenly a little girl, a younger sister, one of the *enfant terrible* kind, who has been very mischievous all the time, jumps up from under the table, holding aloft a false ringlet, the loss of which had caused the poor young lady's distress. General astonishment of the guests and discomfiture of the young lady would close this last syllable.

PETTICOAT.

If the *sound* of the syllables may be taken, and the spelling be not considered, this is a very good word.

Pet must be a spoilt child, out of which much fun could be got.

Tie.—This was once amusingly rendered by the trick of tying two persons together by the wrists, who do not know the secret by which to disentangle themselves; a quarrelsome man and wife would afford the

most amusement, some waggish friend tying them together; or of course the scene might turn on a gentleman's tie.

Coat.—A mistake involving some difficulty through an exchange of coats; stolen goods found in the pocket, or a love-letter, or a lost will, would do—anything by which a commotion may be created; and



The Whole (Petticoat) may be represented very funnily by a gentleman getting his wrong luggage, and finding this article of female attire in the shape of a crinoline, or by the well-known concealment of stolen goods under its shelter, and arrest by the policeman.

POST-CHAISE.

Post.—An anxiety for a letter—the post anxiously waited for; or a very deaf man—"deaf as a post," either might be worked into a good scene.

Chaise.—It breaks down—adventures of the party who had occupied it, whilst waiting for the repairs.

The Whole.—A run-away couple are discovered by means of the post-chaise, some portion of their luggage being left in it.

BOOK-CASE.

Book.—This word would admit of a variety of renderings:—a betting-book; a book lost; an album, in which some one might be asked to

write a verse ; a photograph-book ; a crest-book ; or booking a place in the coach or a parcel for the train.

Case might be a physician's *case*. Some one taken very ill, and the doctor sent for ; or a *case* of jewels lost ; or picture-*case* ; or a piteous tale of distress—a sad *case* ; all subjects which would suggest dramatic situations. Then

The Whole.—Some great discovery from the shelves of a book-case, or concealed behind ; or an instance of somnambulism, where the sleep-walker is found taking a book, or placing something behind those on the shelves. This might all be connected in one story, which is, I think, the most entertaining way of acting charades.



POSTMAN.

Post.—Some children might be discovered playing the game of "post," and some amusing interruption arrives—a letter by the last delivery announcing some startling event ; or some rich old uncle whom they were anxious to please coming in to put a stop to the noise ; a mischievous youth might play him some trick in revenge for disturbing the game.

Man.—A lady in pursuit of a man-servant : several coming with extraordinary manners, of different kinds—Irish, Scotch, French. The part might be entrusted to one actor to take the several assumptions, which a good amateur actor would greatly enjoy.

The Whole.—Valentine's Day. The perpetual postman's knock, causing continual irritation to a warm-tempered old gentleman, would afford plenty of amusement and scope for fun.

WEDLOCK.

Wed.—The return from church of a bride and bridegroom; subsequent arrival of the guests, bridesmaids, &c. Amusement might be got from a stupid servant, or the mistakes of the greengrocer, who is brought in to wait.

Lock.—The bride has become unreasonably jealous, and is driven at length to the terrible expedient of opening her husband's desk. She breaks the lock; sends, in alarm, for a locksmith to repair it; at the moment, her husband, whom she thought was abroad, returns: scene of vindication and recrimination.

The Whole.—Discomfort and suspicion still prevail: the husband is angry, and the wife impudent. An old bachelor friend comes to stay on a visit, with some intention of marrying a sister of the bride; but the state of affairs causes a change in his opinion, and he decides that a bachelor life is better than—Wedlock.

MISCHIEF.

Miss.—Here again sound must be followed, and *miss* be the word, which could be acted in a variety of ways: a young lady on her preference; an old maid pretending to be young; a loss or "miss" of the train.

Chief.—An Indian chief, or head of some public office. An amusing scene with the former might be made by the true story of the Indian's anger at having his portrait painted, under the impression that, through some necromancy, they were taking off his face and putting it on the paper; or, taking the chief man in some department, a scene with a clerk giving reasons for his being late at the office, having "sat up all night with a poor sick friend," might be made very funny.

The Whole.—This could have endless variety: mischief made between friends or lovers; amongst servants; in a school; or a child for ever in mischief, letting pet birds out of cages, sewing people's dresses together; anything, in short, which will make a mischievous situation, and end with some *dénouement*, which is always necessary to consider in the last syllable of the charades.

WARDROBE.

Ward.—The trials of a guardian, with a pretty, gay young ward who is confided to his care, who upsets his bachelor home and worries him to death, and whom he finally decides to send to the other guardian named in the will, imagining him to be an old married man;

Robc.—He turns out a young student in chambers; and some fun

might be got by this mistake : the guardian sending her there to await his arrival, thinking the wife would, of course, receive her ; and she, weary of waiting, might amuse herself by dressing herself up in his academical cap and gown.

The Whole.—The young lady of such mischievous tendencies might finally be sent to some old maiden lady, and, for the fun of frightening her, one day conceal herself in an empty wardrobe. The old lady rings violently for her maid to enquire what has become of her, who, having been instructed not to tell, will give no information. At this moment a dealer arrives to purchase the wardrobe, and locks the doors to see if they work properly, when a violent shaking and knocking take place, which causes such great alarm that the dealer rushes out, determined to have nothing to do with such an “uncanny” piece of furniture. The maid is then, of course, obliged to reveal her mistress’s hiding-place, and the indignant old lady releases the girl, and threatens to return her to her guardian.



WOODSTOCK.

Wood.—Some young people are lost in the mazes of a wood, who had bragged about knowing their way so well, making good, they might say, the old adage, “Don’t cry till you are out of the wood.” Or the Babes in the Wood might be enacted : the scene where the wicked uncle sends them away to be killed, or where they lie down to sleep in each other’s

arms. For the robins you must request the audience to draw on their imagination.

Stock.—Taking stock in a shop would make a busy, bustling scene ; or an absent old gentleman going to a dinner-party with his white stock in his pocket and his pocket-handkerchief round his neck.

The Whole.—A tableau from the novel.



MORTALITY.

Mortal.—An illiterate man comes to a stonemason to have an epitaph engraved, and insists on spelling, "Here lie the *mortal* remains," —*mortel*. The stonemason proudly assures him he was at school for years, and it is really spelt *mortle*. The discussion and final determination to omit the word altogether, or submit the matter to another authority, might be made very funny.

I.—Exceedingly egotistical person boring every one with the everlasting "I say this" or "I do that," and one of the party making fun of him without his perceiving it.

Ty (tie).—A wedding breakfast ; speeches are made, and the "tie" which has that morning united two happy beings might be touchingly alluded to and dwelt on in one of the speeches ; the clergyman might be the spokesman, and say how difficult the knots which he ties are to undo.

The Whole, as in the preceding charades, might be a picture from the novel of "Old Mortality." Many words might be found, perhaps, to end in this manner, which would be a novelty.



HELPMATE.

Help.—A poor family receiving great and unexpected assistance.

Mate.—The mate of a ship come home to see his friends, recklessly spending his money, and giving a supper-party.

The Whole.—Either a good or bad one may be represented—the devotion through many trials of a *good* wife, or the misery entailed on a family where the wife is *not* a good helpmate.

BANKER.

Bank might commence with an engagement of a clerk, a son of some poor widow, dearly loved.

Err.—Tempted by his mother's straitened means, and the pressure put on her to discharge a debt, he purloins some money, and is discovered and given in charge.

The Whole.—One of the firm, a humane, tender-hearted man, sees him in prison, hears his story, and procures his release.



INCAUTIOUS.

Inn.—A busy hostelry, with the arrival of guests, &c.

Cautious.—The landlord, priding himself on his caution, gets deceived by some sharpers; much railed at by his wife in consequence, who, in *The Whole*, by some incautious act, makes a similar blunder.

These few hints may be very much amplified in the acting, and made as long or short as is required. When they are *impromptu*, the dresses on the spur of the moment, too, add greatly to the fun. Table-covers or coloured blankets make admirable dresses for Indian chiefs; large

wrappers, such as gentlemen wear about their throats, make excellent turbans; ladies' shawls serve for trains; and, with some white aprons and caps borrowed from the servants, the theatrical wardrobe is soon made up. I saw a young lady enacting *Norma* once in a table-cloth for her white robes, and a crumb-brush for her sickle.

TABLEAUX.

These are certainly the most beautiful forms of amateur acting, but many people object to them on the score of the great trouble in getting them up, and for the short space they last. But there is another, and, it seems to me, more novel and attractive way of getting them up, which involves less trouble, as the actors retain the same dresses throughout: I mean taking a tale—we will say Dickens's immortal "Christmas Carol"—and appointing a reader, who, seated near the framework erected for the tableaux, is to read the story through, pausing at selected places for the pictures. The curtain must draw up to slow descriptive music, revealing the grouped figures, and then slowly closing; the reader continuing the story till there is another opportunity for a picture.

The frame of which we have spoken should be made of some pieces of wood securely fastened together, and over it strained tightly some fine black tarlatane. A very strong light is required, but it need not be limelight, although of course that is more effective: colza lamps, placed according to the light and shade you wish thrown on your picture, are very good, and produce an admirable effect: one placed on the ground at either side of the frame, and some lights in sconces nailed on the edge quite at the top, I have seen light some tableaux perfectly. Of course, if preferred the tableaux may consist of subjects taken from history or romance, or a representation of a scene in a drama, or some celebrated pictures in the Academy; but I think a story thus illustrated would be very pretty and new.

DOMESTIC PETS.

THOUGH this form of amusement—the keeping of pet animals—must be mentioned amongst others, I must own that I do not strongly recommend it. Young ladies who reside in the country may be exempt from the prohibition, but in small London houses I must consider it a mistake. The poor animals themselves cannot have justice done them—cannot have the exercise and air, the natural food, which is needful to keep them in good health; and in consequence I think they are fitter amusements for young gentle-

men than young ladies. A more melancholy sight than a pampered overfed dog, led in a chain, with its poor little parched tongue hanging out of its mouth, along the hot crowded streets, cannot be seen; or a poor bird in a small cage, with cramped wings and legs, pining, as it must be, for the cool leafy home and the freedom which Nature intended it to have.

If girls are permitted by their parents to keep pets at all, an aviary is the best form in which to indulge their taste for birds. If it is a fair size and well arranged, the poor little feathered songsters seem more in their element than hopping from perch to perch in a small cage. Better



The Sparrow.



The Robin.

still is it to make acquaintance with the birds that are free and on the wing, yet who, in the winter, when the hard ground renders it so difficult for them to get their natural food, will sing you their brightest song in gratitude for the crumbs you throw them. They will soon learn to watch, from a safe distance, the window open, and the kindly hand throwing them the food, and after a time will come and pick the crumbs up, even whilst you stand there, soon learning to have no fear of their benefactress. There is, it seems to me, an immense pleasure in taming animals, in teaching all living creatures that, for love and reverence of Him who created them, we would treat them with that tenderness and consideration which will inspire them with perfect confidence.

That our domestic animals—horses, cows, poultry, pigeons—will eat from our hands and come at our call is charming, and to pet animals in this way is most admirable, and in my opinion savours less of selfishness than keeping them prisoners for our own gratification, and depriving them of the pleasures and amusements which in their own natural state they would have. Nothing can be more delightful than plenty of tame

creatures about a country house. Pigeons, doves, poultry, cows, horses, dogs, pigs—all with their different habits and uses—form one of the chief



The Cat.

pleasures in a country life; but in a town house a clean cat, who will "purr" on the rug, and requires no care beyond a sufficiency of good milk, is the only domestic pet I would recommend. But for those who



The Carrier.



The Tumbler.

differ from me, and like to have pets, I think the following books will help to keep them with as much comfort as possible to themselves and their favourites. Wood's "Bees: Their Habits and Treatment"; Misc

Watts's "Poultry Yard"; S. O. Beeton's "Home Pets: How to Rear and How to Manage"; Beeton's "Poultry and Domestic Animals"; Wood's "Fresh and Salt-Water Aquarium"; Adams's "Cage and Singing Birds"; Delamer's "Pigeons and Rabbits"; and "The Young Angler, Naturalist, and Fancier."

The love of keeping pets is of a very early date. In the romances of the Middle Ages most amusing tales are told of the favourite pet, the magpie, whose talking propensities were sometimes very inconvenient. In the thirteenth and fourteenth centuries the lady's falcon had a perch in her chamber, and sometimes the hawks were so petted that they



The Marmoset.

were carried on the wrists of their owners to parties. The monkey was also a pet in these early days, and as late as the times of George II. and George III. ladies of fashion seemed to consider a monkey an essential adjunct to their establishment. Now they are rarely seen, their mischievous and dirty habits rendering them undesirable for intimate companions.

A friend of mine tells an amusing story of one he himself kept whilst serving with his regiment in the West Indies. The little animal had the monkey quality of imitation most fully developed, and would sit watching every occupation of his master with the keenest interest, and when he left the room, invariably tried to go through the same performance, frequently very much to the detriment of his master's property, for which he was, of course, constantly chastised. One day his master had been painting, and the monkey had been watching him with his usual interest, when some person summoning him from the room, it occurred to him that the monkey might feel also artistically disposed; so he returned to his room, but, instead of opening the door, put his eye to the keyhole, as he was in the habit of doing, to see if Master Jacko was in mischief. He was astonished to find that he could not

as usual see into the room—the keyhole was quite dark. He remained gazing through it for a second, and at length perceived that the monkey was taking the same precaution as his master, peeping through the keyhole to see if it was safe to commence his painting, which had once before, he distinctly remembered, been suddenly interrupted by the return of his master, and was followed by the unpleasant castigation which was the result.



Bantams and Barndoor Fowls.

POULTRY.

Although I have expressed my opinion that the keeping of pets by young ladies is not advisable, still perhaps it will be expected that in this book, as well as those I have mentioned, some instruction and information will be found for those who do not agree with me, and who may also have a very great wish to employ themselves in this manner, and reside in country homes, where the convenience for the care and comfort of the dumb favourites can easily be procured. I therefore print some extracts from one of our best writers on the subject from his book, which can be procured in full at Messrs. Routledge and Sons', entitled, "Our Domestic Pets." I will commence with Poultry, which it is as well first to say Mr. Wood assures us is not the *profitable* investment some suppose, but still, as an amusement and an interesting

study, well worth pursuing, particularly as it also procures the agreeable luxuries for the table of new-laid eggs and well-fed poultry. Mr. Wood says :

“The first requisite in poultry keeping is to have a proper house, which should always be floored with gravel, and perfectly dry. Don't let the birds be cooped up in little pens, as they never preserve their health under such circumstances, being essentially active birds, formed more for walking than for flight, and delighting to use their strong legs. If a gravel floor cannot be obtained, plenty of coarse sand and old mortar ought to be given to the fowls, as without such substances they are unable to grind the corn, rice, and other seeds which they eat, and which would be rolled about unavailingly in the gizzard but for the stones which are continually swallowed. As to the particular variety of fowl which is to be chosen, it may be left much to the fancy of the intending purchaser. The Dorking variety is always a favourite, as it is a large, fine bird, becomes very plump when properly fed, and is by no means delicate in health. A Dorking fowl can always be distinguished by the fact that it has *five* toes on the feet instead of four.”

Polish, Spanish, and Game Fowls, Mr. Wood also recommends. With regard to the management of the birds, he says :

“It is necessary that the fowls should have a house in which they may roost, and where the hens may lay quietly; and upon the construction of the house much of the success will depend. It may be built of brick, stone, or wood, and the chief requisites are that it should be capable of perfect ventilation, of perfect cleanliness, and of perfect security.

“The first essential is easily attained by having some of the tiles or slates slightly raised, so as to prevent rain from entering, while at the same time they admit air. Of course the apertures should be so small that not even a mouse can creep through them. To coop up fowls in a close, stifling atmosphere is as great a mistake as to imprison human beings in a similar situation—perhaps a greater, as fowls are naturally in the habit of roosting in trees, and not of creeping into holes for the night. Flap-windows at the side are extremely useful, and their best form is that of the Venetian blind, so that cats cannot get through, for a regular poaching cat is one of the greatest nuisances that can annoy a poultry-keeper; and, although I am very fond of the animal, I think that the owner of a hen-roost is quite justified in killing any cat that he finds lurking about the fowl-house.

“Perfect cleanliness is managed without difficulty. The floor should never be left in its natural state, but either be laid down in flat stones, asphalte, or a mixture of Portland cement and fine gravel, so as to permit the whole of the surface to be swept quite clean. The floor should if possible be cleaned every morning, and on no account should it be allowed to remain more than forty-eight hours uncleaned. The whole interior of the house should be kept well whitewashed—a process which occupies but little time, and is invaluable in its effects. All birds are

troubled with vermin, and it will be found that those of the fowl are apt to congregate on the floor in dirty houses, absolutely blackening the ground with their numbers. This enables the poultry-keeper to extirpate them by the simple process of strewing unslaked lime on the floor, next pouring water over it from the rose of a watering-pot, and then mopping and sweeping all clean. The heat generated by the process of slaking the lime is so great that the insects have no more chance of surviving than if they were plunged into boiling water.

“As to security, much depends upon the foes. Rats are perhaps the worst enemies that a poultry-keeper can have, and there are no creatures more difficult to keep out of a place into which they desire to penetrate. They cannot, however, climb up a smooth wall, so that the windows need



Coop.

not be particularly guarded, and they can generally be kept out of the house by binding the lower corner of the door with iron hooping. They always make their attacks at the corner, so that hooping the whole edge of the door, as is sometimes done, is a needless trouble. Stoats are kept out even with more ease than rats, for they can climb but

little better than rats, and they cannot gnaw through wood.

“The concrete, or asphalt, or stone floor, is of the greatest use in checking the inroads of rats, as the animals are unable to burrow under the house and then make their way through the floor, as they will often do if simple earth or planking be employed.

“As for thieves, there is but little use in trying to guard against them, but a good padlock will keep out any ordinary thief, and none others are likely to risk their safety for a few fowls.

“It is perhaps needless to say that the perches should never be placed above each other, so as to allow the fowls below to be soiled by those above them. The perches should be round, so that if rats should happen to make good their entrance, they find but a poor foothold, and cannot attack the fowls to much advantage.

“The boxes in which the hens are intended to lay should be of wood, rather shallow, and round, if possible. They should be separated from each other by wooden partitions, so that the birds cannot see each other while sitting on the eggs, as they are apt to quarrel and fight under such circumstances, so that the eggs are addled or broken, and sometimes forsaken altogether. As soon as a brood has been hatched, the old nest should always be taken out and burned, and a new nest and box inserted in its place, while the old box is thoroughly cleansed and whitewashed.

“All these precautions may seem tedious, or even absurd; but every

one who has bred birds of any kind will know how necessary they are, and how dependent is success on all these little minutiae.

"If possible, the sitting-boxes should be in a separate shed from the fowl-house; but if this arrangement be not practicable, a supplementary shed should be attached to one side of the fowl-house, and made so as to allow the eggs to be removed without entering the house.

"I need scarcely mention that it is always necessary to keep a nest-egg, as the bird is apt to cease from laying if she finds an entirely empty nest. If a real egg should be used for this purpose, it should be boiled



Dorking Fowls.

hard; but the best plan is to buy a few artificial eggs, which are made for the express purpose, and sold at a reasonable rate. Even a lump of chalk, rudely fashioned into the resemblance of an egg, will answer the purpose.

"When the hen intends to hatch her eggs, and cease from laying, she utters a peculiar short cluck, and should at once be supplied with a nest for the purpose. Always choose the largest eggs, and be sure to have an odd number, as then a single egg lies exactly in the middle, and the rest around it. Put water and food close to the nest, and leave the bird as undisturbed as possible. Somewhere about the twenty-first day the young chickens make their appearance; so that on the twentieth day, at the latest, the coop ought to be ready for them.

"The food of fowls is of great importance. They should be fed twice a day, and always in the same spot, and care should be taken that every fowl gets its proper share of food. Unless this precaution be observed, one or two of the weaker fowls will be so bullied and pecked by the

others that they can scarcely secure any food, and are half-starved in consequence.

"Grain of various kinds, such as wheat, barley, oats, &c., is excellent and useful food for them; and they are very fond of buckwheat, tares, peas, and other seeds. Damaged rice can be procured by the sack at a moderate price, and if boiled with the parings of potatoes, carrots, and other vegetables, a very nutritious mixture is obtained. If the fowls are wanted to lay plenty of eggs, they can mostly be induced to do so by supplying them with animal food, which can be obtained at a cheap



Polish Fowls.

rate from the butcher. The offal, such as the paunch, lights, &c., should be well boiled, and then chopped very fine, and given to the fowls three or four times a week. The liquor should be saved, and the potatoes, meal, rice, &c., be boiled in it, and given on the days when the birds have no meat."

So far for the directions necessary to the successful breeding and rearing of poultry; but one thing is of the greatest importance, which, in conclusion, I must add—for without it nothing can be effectually done—*personal supervision*: no expense will supply this. Young ladies who would have a poultry-yard must be armed with strong boots and appropriate dress for bad weather, and go themselves to superintend the cleaning and feeding of their fowls, or they had better never attempt to have them. Many animals being so unpleasant to keep clean, and yet cleanliness being in all instances a point of so much importance, is another reason against ladies having pets, for this duty should devolve on the owners—the superintendence, if not the actual performance. All animals, even the pig, love cleanliness, and it is a great cruelty to keep them dirty.



The Canary.

BIRDS.

The Canary is the best to choose for a pet, inasmuch as the cage is not a wretched prison-house to it, as to other birds. It has known no other home, and, so that it is made large enough, there is no cruelty in keeping the little golden-winged songster in its wire house. The form described in "Routledge's Every Boy's Magazine," Vol. I., p. 21, will be found the best. It cannot be *too* large; indeed, a room lighted from above would be the healthiest and best if you wished to have more than *one* bird.

Wherever the bird may be placed, ventilation is of the greatest consequence. We remember being once summoned to give our advice upon the continued illness of some canaries of which every care was taken. They had fresh water daily, were plentifully supplied with sand, and were fed with the proper seeds and cresses, groundsel, and other green meat, and yet they drooped, and moped, and never seemed well. No fault could be found with the arrangements, and therefore we looked for the cause of illness in another direction. The air of the room seemed very close when I entered it, and on examination we found that there was no outlet whatever, the chimney having been blocked up and the windows carefully shut, in order to prevent the birds from escaping. We at once recommended that a pane of glass should be removed at the top of the window, and a piece of perforated zinc inserted instead. When this was done the birds recovered themselves, and resumed their normal aspect.

The two secrets—if secrets they can be called—in bird-keeping are a good supply of fresh food and water and perfect cleanliness.

“As to the general management of the canary, it may be summed up by saying that it chiefly consists in judiciously letting alone. Don't meddle with the birds more than is absolutely needed, and do not worry them with medicines whenever they seem to be unwell. As, however, all canaries are liable to certain ailments, in which a knowledge of the proper treatment is highly useful, we will just give a few plain directions.

“One pest is vigorous throughout the year, and always ready to seize on the birds, and that is the ‘red-mite’—a parasite known to all bird-keepers.

“If you find your birds restless, especially at night, and see them continually pecking among the roots of the feathers, and especially if they



Seed-Box.



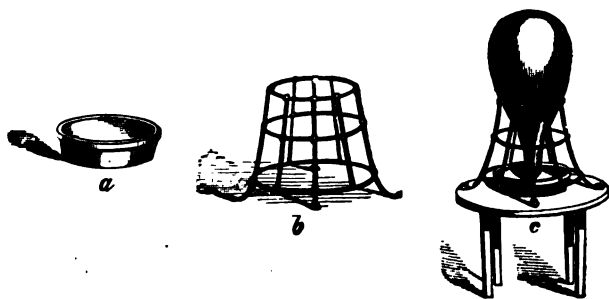
Section of Ditto.

lose appetite, and become fretful and ill-tempered to their companions, look out for the red-mite. You can always detect the tiny but formidable foe by placing the bird in a dark room, and, after a few hours, holding a bright lamp close beside the cage. If there are any mites about, you will soon see them crawling upon the perches, the wires, and even showing themselves among the feathers. They are not larger than the dot over the letter i, but their numbers are often very considerable, and the injury they inflict is great.

“Let not one escape, for it may be the parent of hundreds more. When the red-mites have once obtained possession of a cage, their extirpation is a task of very great difficulty to those who do not understand the constitution of the creatures. So difficult, indeed, is the business, that many fanciers will not even attempt it, but burn the cage and buy another,” which last advice I shall certainly recommend to young ladies,

as the process of extermination of this troublesome malady appears too elaborate for mere lady amateurs and fanciers to go through.

But to continue Mr. Wood's instructions for the next ailment: "Moulting is a disorder to which the canary is annually subject, and which requires some little attention. Some time in the autumn, all the canaries exchange the feathers, which have endured the wear and tear of a twelvemonth, for a completely new suit. Feathers are subject to damage in many ways, and just before the moult takes place, the bird is quite ragged and disreputable in dress. Meanwhile the germs of new feathers have been growing in the sockets which held the old suit, and in the course of a few weeks all the feathers are shed and replaced by others. It may easily be imagined, that such an operation is not achieved without much physical disturbance, and it is accordingly found that all birds are more or less indisposed during the time of the moult.



Design for Drinking Fountain.

"Scarcely any two birds are affected in precisely the same manner, and the 'moulting sickness' tells with especial severity upon the young. Quiet and nourishing food are the best remedies for the curious mixture of languor and fever which is always visible among the birds; and the most accomplished canary-breeders are in the habit of giving the yolk of hard-boiled eggs, and even a little raw meat, scraped and cut very fine. Sometimes, in their desire for animal food, the birds pluck the newly-formed feathers from the bodies of their companions, and nibble the still vascular and bleeding ends. Wine is recommended by some fanciers, but we cannot agree with them. The moult is a natural ailment, and the remedies which are best calculated to modify its effects upon the health are those to which the natural instincts of the birds would lead them.

"Frequently the claws and bill of the canary become overgrown, and produce very unpleasant results, the former causing much difficulty in taking food, and the latter entangling the foot in the wires of the cage.

The remedy in either case is the same. Take the bird in the left hand, and hold it against the light : the overgrown portions of the claws will then be easily distinguished, inasmuch as a delicate scarlet line runs along the centre of each claw and nearly reaches its extremity. Taking this line as your guide, you carefully cut off the overgrown parts with a sharp pair of scissors and cause thereby immediate relief to your feathered patient. The bill must be cut in the same way, but requires a little more care and some neatness in trimming. No pain is given to the bird when the operation is rightly conducted, for neither bill nor claw possess sensation.

"Dysentery and diarrhoea are very common among cage birds, and should be treated—the former with a drop or two of castor-oil, and the latter with a lump of chalk to peck at, and a rusty nail in the water.

"Sometimes the bird loses the feathers of the head and neck, and presents a most ungainly appearance. In such cases rub the head with almond-oil, and feed the bird for a few days on a mixture of lettuce, scalded bread, olive-oil, and a sprinkling of maw-seed. Health will soon return, and at the next moult the bird will recover its lost plumage.

"Broken legs are of frequent occurrence, and mostly happen by the bird entangling itself in the wires, and then struggling to free itself. Overgrown claws are a fertile cause of this misfortune. Do not try to bandage or in any way to meddle with the leg, but put the bird in a separate cage, take away the perches, place the food and water within reach, so that the patient may partake of them without needing to stand, and wait until the limb is healed. The bones unite very rapidly, and in a week or ten days the limb will be nearly as strong as before the accident, and will betray no sign of the recent misfortune."

PARROTS.

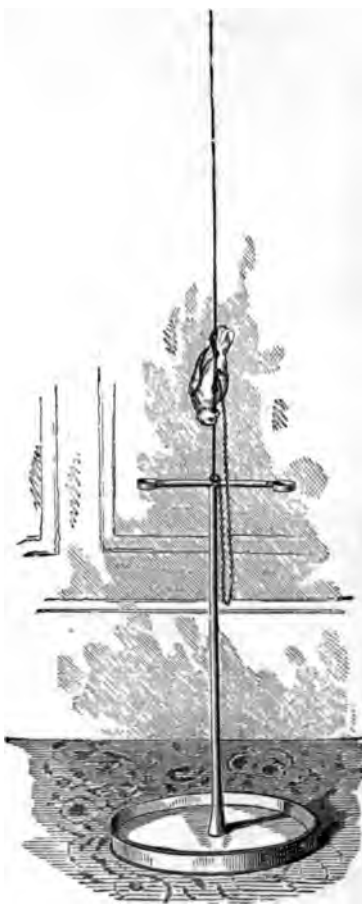
These are decidedly amusing and interesting pets, capable of an attachment to their owners, and a love of praise and admiration which is quite remarkable. "You can," Mr. Wood says, "throw a parrot into a passion of jealousy by taking more notice of another bird." He says it is also quite possible to break them of using wrong words, which they are apt to do, and of this I can cite a curious instance of a parrot possessed by my mother, who had somehow learnt a very obnoxious word. My mother beat her for it, as she would have done an incorrigible child, and put her in the dark, which parrots greatly dislike. Doing this every time the bird uttered the word, she finally quite broke her of it, and to show how perfectly the creature understood when she transgressed, she continued for some time to repeat the sentence with only the initial letter of that word for which she received punishment, until she left it off entirely.



Cage.

The mode of managing the various kinds of parrots being nearly identical, it is unnecessary to give an account of each parrot. There is an immense variety, and those who wish to learn more of them will find a full account in the Rev. J. G. Wood's "Illustrated Natural History," Vol. 1st., where the subject is fully treated.

Mr. Wood gives the following instructions for Polly's dwelling, which I will give in his own words: "A good form of cage is here given. As the reader will observe, it is much wider across the top than is usually the case. This is to give the bird room to traverse the cage, or luxuriate in its swing, without the danger of rubbing its tail into a shabby and ragged condition. There is a metal hoop suspended by a chain, and it is found that parrots are very fond of getting into this hoop and swinging about. The cage should be made of galvanized iron wire, very strong, and at least five feet high. We desire to dissuade our readers in the strongest terms from purchasing cages made of brass wire for their parrot, or indeed for any other bird. Brass is terribly apt to produce verdigris, especially in London or in any other large town, and where gas is much used; and as birds, and parrots especially, are fond of nibbling the wires, they may be poisoned, and die a painful death.



Crutch Perch.

Should, however, the bird be trustworthy, we would recommend one of the common crutch perches, to which the bird is secured by a chain, having one end fastened to a ring on its foot, and the other end affixed to the crutch. If the room in which the bird is kept will permit the arrangement, by far the best plan is to add a strong twisted wire to the



The Blue and Yellow Macaw.

crutch, and carry it to the ceiling, as is done in the Crystal Palace. The chain, instead of being fastened to the crutch, terminates in a ring, which slides upon the upright wire, and permits the bird to mount or descend at will.

"Polly will be charmed with this addition to her range of locomotion, and the sight of his pet bird enjoying herself cannot fail to repay the owner for the slight extra trouble he has taken.

"Parrots are very fond of exercising their strong beaks, and are apt to gnaw their perches so incessantly that they cut them in two, despite the hardness of the material. Prevention, they say, is better than cure, and if the young parrot-owner will take care to give his bird now and then a stout piece of elm wood, with the bark not removed, he will find that Polly will prefer to tear and rasp away at the elm board to biting her hard perch, where there is no bark to be stripped off."

The food of parrots should consist of different kinds of grain and



The Great Sulphur Cockatoo.



The Ringed Parakeet.

biscuits : no animal food or milk, as they are apt to suffer from irritation when the system is over-heated, which makes them tear out their feathers. Glass or earthenware pans are proper to contain their food, and they, as well as the cage, should be scrupulously clean. The Grey and Green Parrots, the Cockatoo, and the Ringed Parakeet are the best kinds for pets—less noisy and more tractable.

SILKWORMS.

The rearing and management of these little creatures is, if properly pursued, instructive as well as amusing, showing another wondrous portion of creation : its numerous changes, its mode of ejecting the silken filament from two small orifices below the jaws—all fill the mind with wonder and admiration.

If the nurture of the silkworms and preservation of the silk is carefully pursued, it might be made profitable to the young owners, as a large sum is paid for the silk when carefully wound ; but it is a great deal of trouble, and seldom pursued by amateurs with sufficient diligence to be of any more use than an interesting occupation. An ounce of eggs produces 40,000 caterpillars, which will produce eight pounds of raw silk ! They can be purchased in Covent Garden Market for ten shillings an ounce. In another part of this book (Doll-Dressing) a use for the silkworm silk is mentioned—namely, to represent golden hair on the wooden or china dolls, for which paint usually does duty. It is fastened on with gum, and is very effective.

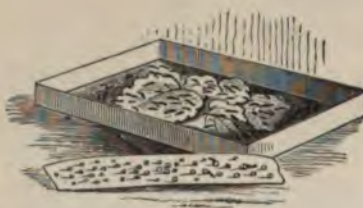
To those who would wish to amuse themselves with these pets (if silkworms can be so called), I shall again quote from the same admirable authority, the Rev. J. G. Wood :



Silkworms and Moths.

"HATCHING, FEEDING, AND TEMPERATURE.—Having procured the eggs, which should be obtained about the latter end of April—they are generally bought on slips of paper just as they were laid by the moth—they should be placed in trays made of stout cartridge or thin

pasteboard of the form seen in the cut, and there should be provided to go over the case some thin gauze. The trays may be placed in a window facing the south, where they are fully exposed to the rays of the sun. There they should remain undisturbed till they begin to hatch, and as the young worms appear they should be removed into other trays, and fed with the



mulberry-leaves. The temperature should be regulated from sixty-six to seventy degrees, and the room ventilated, and preserved equally free from damp and too much dryness. They should be kept particularly clean, dead leaves and dung cleared carefully away, and in lifting them from one tray to another, they should not be touched by the fingers, but removed by threads of cotton passed under their bodies, or with a camel's-hair pencil.

"MOULTINGS.—The caterpillar has four moultings, which may be all

accomplished in the period of four days each, if the heat of the room be increased to from ninety-five to one hundred degrees of Fahrenheit.



The Caterpillar.

When the heat is regulated to a lower standard, the first moulting takes place on the fourth or fifth day after hatching, the second in four days more, the third in five or six days more, and the last in about eight days. Ten days more are required after this moulting, so that in about thirty-two days after hatching the caterpillar has attained its full size. During all these changes of the worm it requires the nicest attention.

"THE COCOON.—At the end of the time mentioned above, the worms change to a clear pink or flesh colour, and look semi-transparent. They refuse their food, become restless, and prepare to spin or form their cocoon. At this time care should be taken to raise the walls of their tray habitation, or they will climb over them and be lost. What is called the cocoon-nest should now be prepared by twisting the corners of a piece of writing-paper, and raising its edges into the form of the lower shell of an oyster. A number of these should be prepared and affixed to a piece of tape, with their pointed ends downwards, and into each one a single worm should be placed when it quits its food and seems ready to spin: it will then dispose its web in such a manner as to leave a cavity within.

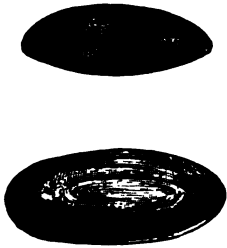
"The cocoon consists of three distinct layers of silk—the first is loose and flossy, and is unservice-



The Cocoon.

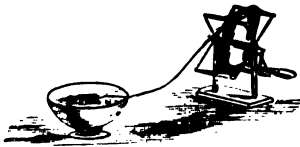
able for the silk manufacturer ; the second is closer, the silk crossing from side to side ; and the third is still finer, and is glued strongly together, so as to form a compact inner coating.

"THE AURELIA.—When the cocoon is completed, the enclosed caterpillar again casts its skin, with the head and jaws attached to it, when it appears under the form of a conical chrysalis of the ordinary shape. At first the chrysalis, when opened, exhibits only a yellowish fluid, but by degrees the various parts of the future moth appear, and in about a fortnight or three weeks a slight swelling of the chrysalis indicates the approach of another change. A rupture down its back succeeds, and by degrees the moth bursts through its horny coating into the hollow chamber of the cocoon, and if left to itself would soon eat its way out.



The Aurelia.

the moth from its aurelian state, the silk must be wound off. When, by taking up the cocoon, it is found that the caterpillar has passed into the aurelian state—which may easily be known by shaking it, as then the



"WINDING THE SILK.—The chrysalis, however, must be prevented from eating through the cocoon ; and previous to the egress of the moth from its aurelian state, the silk must be wound off. When, by taking up the cocoon, it is found that the caterpillar has passed into the aurelian state—which may easily be known by shaking it, as then the aurelia, from its harder texture and shrunken size, will be heard to rattle—then it is time to wind off the silk. The cocoon is placed in a cup of warm water, after the loose outward silk has been removed, and then, an end being taken, the whole continuous filament may be wound off on a piece of card."

Lettuce-leaves are a good substitute for their food when mulberry leaves cannot be procured.

The final change is to the little moth, which, having laid two hundred eggs, and completed its allotted task on earth, dies.

GOLD AND SILVER FISH.

These are really beautiful ornaments in a room or greenhouse, very interesting, and capable of being tamed. They are of the carp family, and abound in China and Portugal. In the spring-time they are brought over in large numbers, and sold in the streets at a large price, and as the fish usually die in a few days, it is well to be warned against the purchase.

"GLASSES.—The glasses, or globes, should be moderately large, with wide mouths, and three-fourths filled with water. For two fish the globe should be at least a foot in diameter; and for three or four fish, sixteen inches. They should be kept in a cool place—never exposed to a burning sun or the heat of a fire. Too many should never be crowded into one glass. A few branches of box should be kept in the globe for them to rub against, which should be changed once a week.

"FEEDING.—Some persons fancy that gold and silver fish need no



Gold and Silver Fish.

food. It is true that they will subsist for a long time with nothing but water when it is pure and frequently changed. They are best pleased with such *jeune* diet as bread or biscuit; but these should be given sparingly, lest, turning sour, they corrupt the water. They will also feed on the aquatic plant called lemna, or duckweed, and also on small fry. Hawkins, the editor of 'Walton,' says that fine gravel should be strewed at the bottom of the vessel that contains the fish; and he directs them to be fed on bread and gentles, and to have their water frequently changed.

"DISEASES.—You can easily tell when a fish is falling off in his health by observing him frequently coming up to the surface of the water for air. This shows he has not sufficient power in his gills to extract the air from the water. He also looks dull, and his motions are languid; a hazy or cobwebby appearance likewise seems to envelop his body, and perhaps some of the scales will drop off. When a fish gets into this unhealthy state, he should be immediately removed from the others, who should have fresh water given them several days in succession. The best remedy for diseased fish is to put them into a pond for a few weeks; and it is especially necessary for female fish, which,

if not so treated, frequently die for want of spawning. A fish is sometimes saved by being placed in a little artificial dam, made from some



The Jay.

running stream in a garden, for two or three days; but their diseases are at all times very difficult to remedy. The best way is to prevent



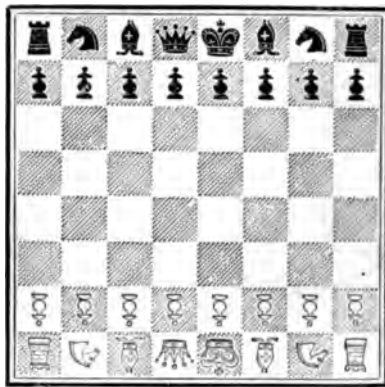
The Magpie.

them by the precautionary measures—plenty of room and pure water.⁷ Jays, Jackdaws, Magpies, Guinea-pigs, Dormice, and Squirrels might

rank amongst young ladies' pets ; but the first mentioned are very mischievous, the second very uninteresting, and to place in confinement the beautiful little animal whose joy is to leap from bough to bough of the large trees in the fragrant woods seems to me a cruelty that for mere amusement should certainly not be indulged in. But it is a sweet little animal, easily tamed, and if it can be got very young, and placed in a large empty room, fitted up with strong tree-branches, and a little warm nest in one corner as a bed, the conscience of its owner might acquit itself.



The Squirrel.



Chess Board, set out ready for playing.

TABLE GAMES.

CHESS.



THIS noble, or, as it is sometimes called, "Royal Pastime," says Strutt, is supposed to have originated, together with dice-playing, at the siege of Troy. It is not exactly known when it was first brought into England, but it is well known to have been a popular game long before the Conquest. But, like too many games, it appears to have the unfortunate knack of causing disputes and quarrels; for William of Normandy, when on a visit to the French King, terminated a game of chess by hitting the young Prince with the board, which caused him to make a precipitate retreat from France. John, the youngest son of Henry II., in like manner broke the head of his antagonist, a young Shropshire nobleman, with the same weapon, receiving in return a blow which nearly killed him. But the fascination of the game is so great that these unpleasant interruptions did not succeed in rendering it unpopular. John, afterwards

King, still eagerly continued its play, and it is said that when the deputies from Rouen came to tell him that it was besieged by the King of France, he would not listen to them until he had finished the game on which he was at the moment engaged. Charles I. also continued playing when he received the startling intelligence that the Scots would sell him to the Parliament.

It is not a game much played by ladies, as it requires rather more thought and calculation than, as a rule, women either possess or, at least, care to exercise, and is really, properly played, scarcely a recreation. There is an amusing anecdote of a lady who was an unusually good player, and who, having hoped to beat a gentleman friend, who was also a great proficient, by an inadvertent move lost the game. They did not meet after that evening for some years, the gentleman going abroad. When at a party given by a mutual friend on his return, his antagonist walked up to him, and, without any other word of greeting, said, "Ah! I should have won if I had not moved that knight!" so deeply had the loss of the game affected her that it had thus vividly remained in her memory. The moves, being so very simple, can be taught to children, and I have seen quite young ones play very fairly well with another sister or brother. The rules and best method of playing can be ascertained by Mr. Pardon's Book of Chess; but it is much easier to have practical instruction in all employments, books being useful principally to decide disputes on rules, &c.

DRAUGHTS.

Draughts, a modern invention, is much easier than chess, but yet it requires skill and care in playing. There are two games—the French and Polish: the former is the one usually played on a chess-board, but the Polish game requires a board with ten squares in each row and twenty men. The men can only *move* forward, but can *take* backward or forward, and the king, if not opposed by two men close together, can move from one corner of the board to the other. Mr. Pardon has also a book on draughts and backgammon.

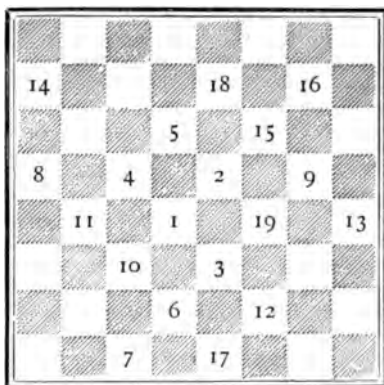
QUATERNIONS.

A game which, though only played by two, is amusing, is known as Quaternions. It can be played by both young and old, and will afford amusement to each equally. It is played with a chess-board, used as in draughts; that is, only thirty-two squares, instead of the whole sixty-four, are used. The pieces are thirty-two in number, each player having sixteen. All these are equal in value: draughts would exactly convey the idea of the pieces, only there are but thirty of them; but they will do if chessmen cannot be obtained. The latter are preferable, because when three of them are put next one another, they are more easily seen than draughts would be.

The game, as may be inferred from the name, is to get four men on contiguous squares, either in diagonal squares, as a *bishop* moves, or in the line a *castle* would move along.

The players must decide on having the first turn in any way they choose: whoever obtains the first turn then puts one of his pieces where he chooses on the board, then his opponent puts one of his own on the board wherever he also chooses. The first player then puts another piece down, the second follows suit; however, no pieces when once put down on the board are to be moved again. The game is different to chess and draughts, inasmuch as the pieces are not arranged first in a particular order and then moved, but are put down as the players choose, and not moved afterwards.

There is no restriction as to where the first player is to put his piece, but he may put his piece in one corner if he chooses. Unquestionably the centre is the best place, as he is thus in the game from the very commencement.



Quaternion Game.

We give an instance. Suppose A. begins, he puts down a piece on the white square marked. B. puts a piece on 2. A. then puts another on 3, B. on 4, A. on 5, B. on 6, and so on; A.'s pieces being the odd numbers. The game goes on thus until at last one of them—A. in this instance—gets 4 on contiguous squares, the pieces being 11, 1, 19, 13.

This game is very simple and easily learned, and once learnt will afford plenty of amusement to persons whether young or old. From its simplicity it is very good for very young children, and from its requiring

no headwork and deep thinking, like chess and draughts, deserves to be a favourite with invalids.

BACKGAMMON, OR TABLES,

as it was anciently called, is said to have been discovered in the tenth century, and the name is derived from two Welsh words, meaning "Little Battle;" but Strutt considers it may be traced to a Saxon origin—*Bac-gamen*, or back-game, because the play consists in bringing their men back from their antagonist's tables into their own, or the pieces are sometimes taken up and have to re-enter the table they came from. It has long ceased to be a fashionable game, but with some persons is still a great favourite. The rattle of the dice is one thing against it, as that is often annoying to others in the room; but a little paper placed in the box will deaden the sound.

SQUAILS

is an amusing game, but of no such antiquity as the two preceding ones. A similar game was played in the seventeenth century, called Shove-Groat, but only by the frequenters of tap-rooms. The game of Squails has never attained to much popularity, but it sometimes makes a pleasant variety at that age when games take the place of toys. The old game was played with halfpence instead of the round pieces of wood; and lines were made with chalk on the table in nine compartments, in each of which was a figure, in succession, from 1 to 9. The object was to strike the halfpence into one of these, the games being reckoned according to the numbers. The halfpence were placed at the edge of the table and played in exactly the same manner, by striking sharply with the palm of the hand; but with squails, the aim is to touch one placed in the centre of the table, which counts so much, each player having so many squails given him, and the game of course wins by the highest score.

MERELLES; OR, NINE MEN'S MORRIS.

This, under the second title, was an old English game, played by boys with stones; but in France it was played with pennies, or men made purposely, and called "Merelles"—hence its name.

Strutt gives a drawing of the merelles table of the fourteenth century, which is exactly the same as the one we now play with. The object of the game is to take all your adversary's pieces; and this is effected by getting three of your pieces in a row, which, if you succeed in doing, you may each time take one of your opponent's pieces. It is played on the ground by rustic boys, lines made, and small holes for every dot, which explains Shakespeare's description of a wet season: "The nine men's morris is filled up with mud."

FOX AND GEESE

is a game somewhat resembling the last, and has the name also of Fortress, the geese being the soldiers, and the fox the officers.

SOLITAIRE.

This is so denominated because it is played by one person only. It is said to have been invented by a prisoner in the Bastille. The fox and geese can be used also for solitaire.

DOMINOES.

This is a game imported from France—but without much to recommend it beyond the fact that it makes a little variety in an evening's amusement.

CARD GAMES.

"MUGGINS."



ANY number of players can join in this game. When all are seated, each player cuts the cards, or draws a card from the pack, and whoever turns up the lowest card has the deal.

The cards are dealt to each player in turn, commencing with the one on the dealer's left hand. All the cards are dealt except the last, which is placed, face upwards, in the centre of the table, and is called the "Muggins" card.

All the players put their cards together in a pack without looking through or arranging them. The senior player (the one on the dealer's left hand) then turns up the top card of his pack, taking care to turn it over so that the player opposite him sees the face of the card before he does himself. If the card he turns up is of the same value as the "Muggins" card, it is to be put down beside the first one, face upwards, for another "Muggins" card, saying as he does so, "Muggins." If he omit either to put it in its place beside the "Muggins" card or to say "Muggins" as he puts it down, he is to be "Mugginsed"—*i.e.*, each of the players is to give him a card from the top of their pack.

If the card he turns up is the card next in *upward* order to the "Muggins" card, he is to put it on top of that, saying as he does so, "Muggins." If he omit either, he is to be immediately "Mugginsed."

If the card he turns up is neither of the above, he is to put it down beside his own pack, with its face upwards; but he *must not* say anything as he does so.

His turn is now ended, or would have been ended had he been "Mugginsed."

The second player then turns up his card in the same way as the first player was obliged to. If it is a "Muggins'" card, it is to be put in its place, under penalty of the player being "Mugginsed."

If the card be next above the "Muggins'" card, the rule as applied to the first player holds good.

If the card be next either above or below the card on the first player's pack, it must be put on top of the pack, under penalty of being "Mugginsed," only with this exception, that if it will go either on the player's pack or on the "Muggins'" pack, the "Muggins'" pack is to have the preference, under penalty of a "Muggins."

The third player proceeds in the same way, and all succeeding players, putting their cards, if possible, on the other players' packs or on the "Muggins'" pack or packs, always, however, giving the preference to the "Muggins'" pack.

If a player puts his card on one of his neighbour's packs, or on the "Muggins,'" he turns up the next card on his own pack; so that when all have had their turn, each player has two packs—his original pack, and the pack which is turned face upwards.

When a player is "Mugginsed," he puts the card which he omitted to put in its place on his own pack, which is turned face upwards, and loses his turn. If a player, on putting his card on one of his neighbour's packs or on the "Muggins'" pack, omits to say "Muggins," he is to be "Mugginsed," and lose his turn; but he leaves the card on the pack where he has put it.

If any player should play out of his turn—that is, should turn up the top card of his pack before he is at liberty to do so—he is to be "Mugginsed."

If any player in turning up his card should turn the face towards himself instead of away from himself, he is to be "Mugginsed," and to put the card at the bottom of his original pack.

When all the players have had one turn, and each has got two packs, the player who began must go on again; but if he can put the top card of the pack which has the face upwards either on one of his neighbour's packs or on the "Muggins'" pack, he is to do so, and say "Muggins" as he puts the card down before he turns up the top card of his original pack. Any infringement of this rule subjects him to the fine of a "Muggins."

When the original pack is finished, the other pack is to be turned over, and used as an original pack.

Whoever can get rid of all his cards, by putting them on other packs and on "Muggins'" packs, as well as by fines, wins the game.

When any player has the choice of putting his card on either of two or more of his neighbours' packs, he must choose the one nearest his left hand, under penalty of a "Muggins."

“MY ROSE HAS BUDDED.”

Only four can play this game. The cards are to be dealt all round equally. The game is to get all the cards in one's hand of the same suit : thus they must be all hearts or all diamonds. Since the cards are dealt all round equally, every one holds thirteen cards, and to win the game some one must obtain thirteen hearts or some other suit.

When the cards have been dealt round, each person fixes in his own mind on some suit, which he is not to let any one else know.

Any one person chooses a card from his hand, and puts it down between himself and his left-hand neighbour with its face downwards. This player then chooses one of the cards in his own hand which he does not want, and puts it down beside the other one, also face downwards. Then they exchange cards, and the second player chooses another of his cards or the one he has just received, if it is not of the suit he is trying to obtain, and exchanges cards with his left-hand neighbour just as he did with his right-hand neighbour. This exchanging goes round and round, until some one completes the thirteen cards he is attempting to get, when he throws down the cards, and of course wins the game.

LIVES.

Any number fewer than sixteen can play this game. Each person has three counters called *Lives* given him ; three cards are then dealt out to each : then three are placed, face upwards, in the middle of the table.

No one must touch any card, his own or any one else's, until the dealer has knocked three times on the table, under penalty of paying one counter or *life* to the pool. If any player touches another player's counters, he gives that player a *life*.

The “eldest hand,” the player on the dealer's left, after the dealer has knocked three times, examines his cards to see if he will change one of his cards, or two, or all, with any or all of those lying on the table. The game is during each round to make one's hand count as high as possible, ace counting eleven, and Court cards counting ten each ; but, in order to count, all the cards must be of the same suit. If only two in any one's hand are of the same suit, those two only can be counted.

When the eldest hand has had his pick of the cards, he passes the cards resulting from his exchanging, or the original cards, round to the player on his left hand, who, in his turn, does what he likes with the cards, and then passes three to his left-hand neighbour, and so it goes on once round ; then every one shows his cards, and whoever counts least loses one *life* to the pool. The game continues in this way until only one person is left who has any counters. Any one who loses all his counters in any way “dies,” and must try to make some one speak to him, because whoever speaks to a dead person pays him ONE *life*,

and thus brings him back into the game. A variety of fines can always be made up, which makes the game so much merrier.

OLD MAID.

Any number of persons can play this game. The cards are to be shuffled by any one of the players. Before dealing, one of the cards is to be taken out—sometimes a queen is taken out—and shown to every one. The cards are then dealt by any one of the players to every one in turn by one at a time. Each person then takes up the cards dealt to him, and arranges them in any way he pleases; but he must put together any two he has alike, and throw them into the middle of the table. If he should have three alike—say, three sevens or three queens—he must only throw away two of them, and must keep the third still in his hand; whereas if he has four alike, he must throw all four away. After all have thrown out as many pairs as they have in their hands, one of them allows the person on his left hand to draw any card he may choose out of his hand without seeing what the card is that he is about to draw. If the one who draws the card can pair it, he must throw the pair out into the middle, and allow the person seated on *his* left hand to draw a card out of his hand, as he before had drawn from his neighbour's. If he cannot pair the card, he puts the card into his hand in any place he chooses, and then allows his neighbour to draw from his hand. This drawing and paring continues until only one person has a card left; and if the cards have been correctly paired, the card so left is the pair of the card originally taken from the pack; and the person holding it is "Old Maid."

SNIP-SNAP-SNOREM.

This excellent, mirth-producing round game may be played by any number from four to fourteen, though about eight or nine makes the best game. The whole pack must be used, and dealt out to every one, irrespective of the number who are playing. When all the cards have been dealt, the eldest hand is to lead a card. It matters not what card is led. Only five cards can be played at a time, and the game is to get rid of all the cards in one's hand first. Since only five cards at a time are dealt, the card before that first led becomes what is called a *stop*. Thus, suppose a four of hearts is led, the three of hearts becomes a stop; so that if the ace is led in some future play, the holder of the three of hearts puts it down after the two has been played, and obtains the lead. Kings are always stops; so that when the king is played, the player of it stops the round, and obtains the lead.

In playing, whoever leads, as he puts down his card in front of him, says "Snip;" the holder of the card next above it puts it down, and says "Snap;" the holder of the next highest card says "Snorem;" the next, "Hicockalorum;" the next, "Jig." "Jig" is a stop, and the

player of it obtains the lead. The play continues thus until one of the players has got rid of all his cards, when he says "out," and receives one counter from every player for each card he has left in his hand.

When one player goes out a fresh deal is made: the player on the left of the former dealer is to have the deal.

Hardly any round game is perfect without some fines. So, of course, fines can be introduced here with great advantage. All fines are to be paid in counters, and put into the pool. Such fines as these may be introduced:

If any player exposes a card or cards, he is fined one counter for each card so exposed.

If any player plays a wrong card, one counter is the fine.

If any one leads out of turn, one counter is the fine.

If any one names a card, one counter is the fine.

Sometimes a pool is introduced, into which each player puts a fixed number of counters.

Of course, like most other games at cards, this can be slightly altered, especially in the matter of fines.

This innovation might be introduced: When any one commits any of the blunders which entitle him to a fine, instead of the fine being a counter to be paid into the pool, it might be changed to this, that he must draw a card from each of the hands of the other players; so that he lessens in some measure his chance of the game, and that will make him more careful against committing the blunders.

If in drawing a card from any of the other players' hands he pull out two or more, he must take those cards so pulled out into his own hand.

But if it is evident to the majority of the players that the player from whom the card is being drawn has let the second card that is drawn out fall out on purpose, he must be fined for exposing that card; that is, after the player first fined has finished drawing, he must have his turn of drawing from all the players.

"MY BIRD SINGS."

The game called "My Bird Sings" is somewhat similar to that entitled "Lives," with some slight differences.

Each puts in some fixed number of counters, or nuts, or whatever is being used to form a pool. Three cards are then dealt round to each player, one at a time, and three are turned up to form a hand for "exchange."

The eldest hand then exchanges one of his cards for one of the "exchange," the object being to obtain a flush.

When the eldest hand is satisfied, the second may exchange in like manner, and then the third, and so on, and round a second time, if necessary, until some one obtains a flush. As soon as this is done he shows his hand, and says, "My Bird Sings," and takes the pool.

When one player has once passed without exchanging, he must not

exchange again ; and when two players are satisfied, each of the rest must only exchange once more all round.

SPIN.

The round game at cards entitled "Spin" can be played by any number of persons, with only fifty or forty-seven cards.

The ordinary pack of fifty-two cards, with the two of hearts and eight of diamonds taken out, is used, and sometimes the eight of diamonds and all the twos are taken out.

Each player is to contribute three counters to the "pool," and the dealer, in addition, furnishes twelve counters to "Matrimony" (king and queen of diamonds), six counters to "Intrigue" (queen and knave of diamonds), and six to the "pool." This, of course, is very heavy for the dealer, but every one should have sixty counters. But if that is impracticable, the contributions might be one to "pool," four to "Matrimony," two to "Intrigue," and two to the "pool."

The cards are dealt out as long as they will last, but at the same time an extra hand must be dealt out as though there were some one else playing. This extra hand is to form stops.

The ace of diamonds is "Spin," and under the following circumstances will form a stop :

The game is played by the eldest hand leading a card. He who holds the next highest card then plays it, and each as he holds a succeeding card in upward order plays it, until a stop is reached, when no one can play. Then the player who played the last card leads another round. "If the player who has "Spin" holds one of the cards in the round as it is played, when his turn comes to put down the card he holds, he may put down "Spin" with it, and this forms a stop ; so he is then entitled to lead afresh, or if he holds "Matrimony" or "Intrigue," he may show them (or declare them, as it is called), and take the counters in the pool apportioned to "Matrimony" or "Intrigue" before he leads. If he has the three—king, queen, and knave of diamonds—he may take the amount on both "Matrimony" and "Intrigue."

When any player plays "Spin," he is entitled to three counters from every player. Any one who plays a king is entitled to one counter from each, only on the condition that it is claimed, in both cases, before another card is played, or the right of receiving the counters is lost.

When any player has got rid of all his cards, he receives the amount in the pool for "first out" (or game), and, in addition, one counter from each player for each card he holds in his hand. But if any player still have "Spin" unplayed, he must pay two counters for each card in his hand.

In addition to receiving all these counters, the first out is exempt from contributing to the next pool. This seems like adding insult to injury to the unsuccessful players.



FUN FOR CHRISTMAS.

“Some say that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
This bird of dawn singeth all night long,
And then they say no spirit dares stir abroad ;
The nights are wholesome : then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallow'd and so gracious is the time.”—*Hamlet*.

THUS of this glad Christmas-time speaks our great poet—he who had respect for all that was good, who loved what was lovely, and ennobled with his sweet verse every homely duty, losing never a chance in all his poetic fancies to weave amongst them the golden threads of charity, faith, patience, and love. Through the long years which have fled away since the star led the worshippers to the homely cradle of the Holy Babe, in all ages and fashions has Christmastide been celebrated. From the first introduction of Christianity, the period of the Nativity has been kept as a festival, and looked forward to by old and young.

Perhaps in the joviality we have a little forgotten its cause, and in all the fun and feasting of Merry Christmas scarcely enough remembered that the blessed birth we celebrate with so much rejoicing was but to end in a painful death, to expiate the sins of a whole world. On the other hand, domestic afflictions or calamities which too often occur at

this season are apt to take away all wish to join, or permit those around us to join, in the rejoicings which have their rise in the wish duly to celebrate so holy an event; but they should be never neglected for any mere selfish feeling of personal misfortune or sorrow. However sad our own individual hearts or homes may be, the holly and mistletoe should still deck the walls, the poor around us should still be feasted, the little ones have their Christmas gifts, and the season, for the season's sake, made as bright as possible.

It is beautiful to think, even with all the sin and misery and sad forgetfulness of the world, how Christmas is everywhere kept. In the ships on the wide pathless sea the holy day is duly recognized—in the lonely lighthouse, in royal palaces, in the humblest cottages. With touching truth and a sweet pathos of his own does a great author illustrate this. He tells us in that most perfect of all stories—a Christmas Carol—that “built upon a dismal reef of sunken rocks, some league or so from shore, on which the waters chafed and dashed the whole year through, there stood a solitary lighthouse. Great heaps of seaweed clung to its base, and storm-birds—born of the wind, one might suppose, as sea-weed of the water—rose and fell about it like the waves they skimmed. But even here two men who watched the lights had made a fire that through the loophole in the thick stone wall shed out a ray of brightness on the awful sea. Joining their horny hands over the rough table at which they sat, they wished each other “A Merry Christmas” in their can of grog; and one of them, the elder too, with his face all damaged and scarred with hard weather, as the figure-head of an old ship might be, struck up a sturdy song that was like a gale in itself.”

On board the ship on which the ghost carried Scrooge, “every man hummed a Christmas tune, or had a Christmas thought, or spoke below his breath to his companion of some bygone Christmas Day with homeward hopes belonging to it; and every man on board, waking or sleeping, good or bad, had had a kinder word for another on that day than on any day in the year, and had shared to some extent in its festivities.”

So in a book like this, which is to encourage healthful mirth as well as useful occupations, I would suggest some modes of helping the hilarity of those family gatherings which are one of the distinguishing marks of this season, when old and young meet together and play together, and the merry laugh of the children is a joy to the hearts who, somewhat weary of life, are less disposed to laugh themselves than those fresh young things whose sorrows, like the young bear's, are yet to come. Acted charades, tableaux vivants, proverbs, games of forfeits, round games at cards, are all effective amusements for a large party, and among the latter I would recommend Old Maid, Vingt-et-Un, with variations, which include Rouge et Noir, Sympathy and Antipathy, and other games of cards, commencing each fresh game with a round of Vingt-et-Un; Grab, Fright, Poker, and Vicar Denn, a game which has been of late years published with picture cards, and called

"Happy Families." It is played with the court cards, the tens, and aces only of each suit, and they are named : Club—the constable (the king), his son (the knave), his donkey (the ten), his wife (the queen), his valet (the ace). Spade—the gardener, his wife, son, valet, and donkey in like manner. The good-natured man (the king of hearts), his wife, son, valet, and donkey ; and Vicar Denn (the king of diamonds), with his wife, son, valet, and donkey. The game consists in the effort of one player to collect the four families. The cards are dealt round, and the player next the dealer calls for any card he likes. If he makes any mistake, either miscalling the cards or asking them of a person who does not hold them, he is liable to lose all he has just obtained if the player whose turn it is to ask can remember what he has taken. It is an excellent exercise of memory, and exceedingly funny, the excitement lasting up to the end ; for supposing a player to have secured all the cards save perhaps two or three, a request for the good-natured man to be given him by one who does not hold the card, he can immediately demand " Club, the constable, his wife, his son, his valet, his donkey," &c., till the poor player has lost all he has gained. When these amusements have all been tried, a variety may be made by trying a few experiments. One is an effort to walk blindfold across the room to a person holding a lighted candle, and blow it out. The person to be blinded must be shown first where the bearer of the light will stand ; then a very dark handkerchief must cover the eyes, so that the light cannot be seen, and the player led up exactly facing the person holding the candle, and desired to walk straight forward. They seldom, if ever, go anywhere near the right place, but stand blowing hard at the piano or window, or some unoffending old gentleman, which, of course, produces a most ludicrous effect.

To try and light a candle, hopping, causes a great amount of amusement. One person must hold an unlighted candle, and the other a lighted one, and the one is to light the candle while both the players continue hopping.

Either as a forfeit or a mere amusement, let two gentlemen put on their hats, and facing a lady in the room, each must take off the hat of the other without moving a muscle of their faces. Or, taking two glasses of water or wine (water is best, as the wine, if spilt, will stain), each gentleman must solemnly hold the glass to the other's lips and drink each other's health without laughing.

To place a person with one leg and shoulder close to the wall, and desire them to lift their outside leg—which seems so easy, yet is utterly impossible, but which none will believe until they try—and to mesmerize some grave and innocent member of the company, are both provocative of great merriment. The person to be mesmerized must be presented with a dinner-plate, previously well smoked underneath, and the mesmerist must desire his patient to stare hard at him, and imitate every action of his ; he too holds a plate—without the preparation of blacking, of course—and commences by slowly drawing his finger round

the under part of the plate and marking his face all over ; he continues this performance till black lines cross and re-cross the victim's face, until, amid the roars of laughter of the spectators, he is led to a looking-glass, when the sight he sees will—if he be as good tempered as we all should be, at least at Christmas—make him join his laugh to the rest.

So much for the Christmas "mummings" in the home circle ; but we must not forget to make an effort for the amusement of those poor little ones who, beneath the workhouse roof, or in orphanages, refuges, or hospitals, need some cheering reminder of Christmastide.

Good employment might be found in doll-dressing, in scrap-books, balls, and various little garments—directions for which will all be found in this volume—to be made and sent to the good sisters whose lives are spent in caring for the "little ones of the fold ;" to the matrons of workhouses and hospitals, who will gladly distribute these gifts to the children. It seems that they should especially be cared for, whilst we are celebrating the birth of Him who came to us, meekly, as a little child, and who loved them Himself so well.

A money-box commenced at the beginning of the year by the children of a household, to provide penny toys at Christmas for some of these institutions, would be good for both givers and receivers. It would encourage thoughtfulness in those whose lines are laid in pleasant places—for the children who know so little home care, have so few joys and amusements ; and they in their turn would learn to look with honour and gratitude on these who, in the midst of their own plenty, have remembered them in their need.

So shall Christmas bring the peace, love, and good-will to man the Angels sang of ; if no selfish feelings mingle with our joy, no intemperate merriment make us forget our duties ; and so wreathing the holly and mistletoe above even the ruins of our fondest earthly hopes, amid their shining leaves and berries we shall see the better life beyond, where there are no tears and sorrow, and sighing shall be no more.

In conclusion, I would say a word on Juvenile Parties, which at Christmas-time are so numerous, and which I cannot altogether recommend as they have of late years been arranged. A child's party should be strictly so ; it should commence and end at an early hour, and the amusements provided should be thoroughly child-like—magic lanterns, ombra Chinois, conjuring, and good merry games ; to conclude with a light, wholesome supper. Dancing—a country dance, or hunting the hare, or Sir Roger de Coverley—might be introduced when tired of other amusements ; but to have regular dancing and refreshments, commencing at seven or eight o'clock, and ending at ten or eleven, is unnatural and unwholesome. There is a time for all things : if the little ones are thus to ape the manners of their elders, all the freshness of the "first ball" will be gone, and they will enter into society with a "used up" feeling, which will make them experience the sensation of the man in the play, "who had seen everything, done everything, and found nothing in anything." Each age has or should have its own amusements, suited to its

physical and moral qualifications. Cheerful, healthful play, regular hours for rest and food, and plenty of air and exercise; this is wholesome child-life. Then comes the stage for the balls, the theatres, concerts, and the gaiety suited to the bright young lives, full of the joy of living: what a pity to anticipate it, and let quadrilles and polkas drive away good old Blind Man's Buff, and Hunt the Slipper! A Christmas-tree, a bran pie, a lottery, are all capital amusements for a real honest "baby" party, than which nothing can be prettier. I had once a great success in a pie filled with birds, with their bodies stuffed with sugarplums; "and when the pie was opened the birds began to sing." A gentleman was concealed under the table with one of the clear bird-whistles which so well imitates the birds' song, and the effect was admirable. These little canaries can be purchased at any bazaar, at a small price. So, in their own happy way, dancing about in a fashion of their own, with the restless glee of childhood, let the little ones "Laugh and be good as little folks should."

TWELFTH NIGHT CHARACTERS.

Twelfth Night being a day generally devoted to juvenile parties, and the old Twelfth Night characters having somehow fallen into disuse, which at one time were so popular on such occasions, I would suggest a return to the old custom of a bean and a pea in the cake, to decide who are to be King and Queen of the company, and that the characters, instead of those productions Bill Bobstay, Peter Punchen, Simon Salamander, Countess Clackett, Felicia Frill, &c., &c., should be slips of paper, on which are written the names of Shakespearian heroes and heroines, with a line from their respective parts, folded and placed in a basket—the gentlemen and ladies, of course, separately—and handed to the company to draw.

The gentlemen must then proceed to guess who have drawn their lady loves, thus: "Othello" will demand his "Desdemona," and if he addresses "Rosalind," she must answer him with the line written on her slip of paper. Should he then discover who she is, he will not be fined; but, unless he can do this, he must pay a forfeit, and go on until he discovers the right lady. For instance:

HAMLET. "I loved you not."

OPHELIA. "I was the more deceived."

LORENZO. "Lorenzo, and thy love."

JESSICA. "Lorenzo certain, and my love indeed."

BASSANIO. "So there, fair lady, stand I even so,

As doubtful whether what I see be true,
Until confirm'd, sign'd, satisfied by you."

PORTIA. "You see me, Lord Bassanio, where I stand,
Such as I am."



Miranda and Ferdinand.

Katharine and Petruchio.



Ophelia and Hamlet.

Jessica and Lorenzo.



Bassanio and Portia.

Juliet and Romeo.

- ROMEO. "Lady, by yonder blessed moon I swear
That tips with silver all these fruit-tree tops."
- JULIET. "O, swear not by the moon, the inconstant moon!"
- FERDINAND. "Wherefore weep you?"
- MIRANDA. "At mine unworthiness, that dare not offer
What I desire to give."
- BERTRAM. "If she, my liege, can make me know this clearly,
I'll love her dearly, ever, ever dearly."
- HELENA. "If it appear not plain, and prove untrue,
Deadly divorce step between me and you."
- PETRUCHIO. "Good morrow, Kate, for that's your name, I hear."
- KATHARINE. "Well have you heard, but something hard of
hearing;
They call me Katharine that do talk of me."

Supposing, therefore, that one of the party draws "Lorenzo," and, pointing to a lady, says, "You are Jessica," and she has drawn Portia, she will read from her paper,

"You see me, Lord Bassanio, where I stand,
Such as I am."

If he says, "Then you are Portia," he is not fined for that time, and proceeds to find his Jessica in like manner, only assured he is right when she smilingly answers,

"Lorenzo certain, and my love indeed."

A King and Queen might be added to the characters instead of the bean and pea in the cake, if preferred, and young ladies who are clever with their pencils might make drawings of the characters like these given here.

CAPPING LINES.

The party proposing to play this game must sit round the room, and, electing one to be Head, she is to think of some line of poetry, and, having spoken it, demand her neighbour to give the next line or complete verse, as well as the name of the author: failing to do *either* she is to pay *two* forfeits; but if she can cap the line, or give the author's name, she will only have *one* forfeit to pay, and will take the place at the *head* of the class, and be exempt from all fines for the rest of the round. She must now in *her* turn give a line, and the game go on in like manner. To make this more clear, I will give a few examples:

HEAD OF THE CLASS. "T is the last rose of summer left blooming
alone."

SECOND GIRL. "All its lovely companions are faded and gone."

—Tom Moore.

She takes the place of the head girl, and in her turn says,

"The dew was falling fast, the stars began to blink."

NEXT GIRL. "I heard a voice, it said, 'Drink, pretty creature, drink.'"—*Wordsworth*.

Taking the top place, she says,

"Now stood Eliza on the wood-crowned height."

NEXT GIRL. "O'er Minden's plains, spectatress of the fight."

Unable to give the author's name, a fine has to be paid; and her neighbour, giving the name of Dr. Darwin, takes the top place, and says, "The quality of mercy is not strained;" and I should hope, for the honour of our English maidens, this line would be readily capped, and the authority given.

This game can, of course, be equally well played without forfeits, if preferred.

THE BOUQUET OF FLOWERS.

The Gardener is wishing to gather a bridal bouquet; he gives each person (quite in confidence) the name of some flower, taking care that every one shall have the same—a lily, for instance. It requires some management to persuade people into allowing you to *give* them their name, as almost every one has a favourite flower. When each person is named, the gardener goes to the door and says, "The flower I call must come quickly." Of course he calls "Lily," and the effect is most amusing. It is generally some minutes before the joke is perceived.

"AUTHORS"

is merely a game of memory. All sit round a room or table, and one begins with the name of an author: for example, "Kingsley." The second adds another, and says, "Kingsley, Longfellow;" the third "Kingsley, Longfellow, Bacon," etc., each adding a new name, and repeating the others in rotation. No prompting is allowed, and a mistake is the signal for a forfeit. Fun may very often be made out of the combination of names, such as Dickens-Howitt-Burns; Gray-Young-Johnson, etc.

"NINEPINS."

A COUNTRY DANCE OR GAME.

Any odd number of couples will do: I will give directions for five. The music should be a good galop.

One couple is considered "out," and stands away, the remaining four placing themselves as for a quadrille.

1. First and opposite couples galop half across and back again, meeting in the centre.
2. Sides the same.
3. First and opposite couples all across.
4. Sides all across.

5. First and opposite couples repeat No. 1.
6. Sides same.
7. Repeat No. 3 ; back to places.
8. Repeat No. 4 ; back to places.
9. The "out" lady then visits each of the four gentlemen "in," and is turned.
10. Ladies form a ring in the centre, join hands, and all round, until the music suddenly stops, when each lady tries to place herself on the right side of a gentleman. One of course remains partnerless, and she becomes "out."

The first part, up to No. 9, is now repeated, and this time the "out" gentleman turns the four ladies, beginning with the nearest, and then the gentlemen join hands in the centre, etc.

This dance should be kept up with spirit, each figure or movement following upon the other without any pause.

MOMENTOUS QUESTIONS.



HOUGH we are told that the veil of futurity was woven by the hands of Mercy, still there seems a natural feeling inherent in every human mind to draw away the veil and peep behind it, so as to learn what is to be in the days that are to come.

To endeavour in any serious way to do this is as unwise as it is absolutely wrong ; but, as a mere pastime, it affords as much entertainment as any other.

The following attempt to reveal the future will not only be an amusement in itself, but be also an amusing occupation to make one like it, and searching for the quotations with which to answer the questions will be found instructive as well as entertaining. Young ladies will thus become acquainted with authors and their works which they might otherwise never have studied.

The numbers may be either chosen by the players or they may be written on slips of paper, and drawn, like Twelfth Night characters.

GENTLEMEN'S QUESTIONS.

- I. When did or when shall I see the lady I am to marry?
- II. Am I to marry the lady I now love?
- III. Does she love me?
- IV. What is the appearance and character of my future wife?
- V. Where shall I propose to her?
- VI. Shall we be happy?
- VII. Shall we be wealthy?
- VIII. What is she doing at this moment?
- IX. What is her Christian name?

I.

When did or when shall I see the lady I am to marry?

1. Down by the hazel copse, at evening blazed
The gipsy's fagot—there *you* stood and gazed :
Gazed on her sunburnt face with silent awe,
Her tatter'd mantle, and her hood of straw.—*Rogers.*
2. It was the time when Ouse displayed
Its lilies newly blown.—*Cowper.*
3. One morning (raw it was and wet,
A foggy day in winter-time).—*Wordsworth.*
4. It was a lovely afternoon,
The birds thrilled out a happy tune,
The flowers were all the tints of June,
And all around was gay.—“*Aunt Judy.*”
5. In the far Eastern clime, no great while hence.—*Scott.*
6. 'T was on a day in early spring,
Before the butterfly took wing ;
Before the bee was seen about,
Or sleepy dormouse ventured out :
Grey clouds shut in the sky of blue :
The sunshine tried to struggle through ;
The wind was angry in its gust,
Bearing a load of blinding dust :
April was growing somewhat old ;
But yet 't was cold ; oh, very cold !—*Eliza Cook.*
7. When daisies pied, and violets blue,
And lady-smocks all silver white,
And cuckoo birds of yellow hue
Do paint the meadows with delight.—*Shakespeare.*
8. *When* the winds are whistling o'er the wolds,
And the distant main is moaning low.—*White.*
9. When the summer fields are mown,
When the birds are fledged and flown.—*Longfellow.*
10. The warm blue June was spread
Upon the earth : the summer overhead
Without a cloud to fleck its radiant glare,
Without a breath to stir its sultry air :
All still, all silent, save the sobbing rush
Of rippling waves, that lapsed in silver hush
Upon the beach, where, glittering towards the strand,
The purple Mediterranean kissed the land.—*A. A. Procter.*



11. The rising moon had hid the stars ;
Her level rays, like golden bars,
Lay on the landscape green,
With shadows brown between.
And silver white the river gleamed,
As if Diana, in her dream,
Had dropt her silver bow
Upon the meadows low.—*Longfellow.*
12. The day *was* ending,
The night *was* descending,
The marsh *was* frozen,
The river dead.—*Longfellow.*
13. Long ago,
In the deer-haunted forests of Maine,
When upon mountain and plain
Lay the snow.—*Longfellow.*
14. When the moon is on the wave,
And the glowworm in the grass,
And the meteor on the grave,
And the wisp on the morass ;
When the falling stars are shooting,
And the answered owls are hooting,
And the silent leaves are still
In the shadow of the hill.—*Byron.*
15. 'Twas a beauteous evening, calm and free :
The holy time was quiet as a nun
Breathless with adoration ; the broad sun
Was sinking down in its tranquillity :
The gentleness of heaven was on the sea.—*Wordsworth.*
16. 'Twas midnight : on the mountains brown
The cold, round moon *shone* deeply down ;
Blue *roll'd* the waters, blue the sky,
Spread like an ocean hung on high,
Bespangled with those isles of light,
So wildly, spiritually bright.—*Byron.*
17. It was about the lovely close of a warm summer day.
—*Macaulay.*
18. The summer rain fell gently,
But where we placed our seat,
The grand old trees above us
Had made their branches meet.—*Mrs. H. Mackarness.*
19. In the night, when all *was* silence :
In the night, when all *was* darkness.—*Longfellow.*

20. The lark *was* singing in the blinding sky,
Hedges *were* white with may.—*Alexander Smith.*

II.

Am I to marry the lady I now love ?

1. *You parted—ne'er to meet again.*—*Coleridge.*
2. *She* would not marry *thee* though *thou* wert endowed with all that Adam had left before he transgressed.—*Shakespeare.*
3. I doubt it not, sir ; but you will curse your wooing.
—*Shakespeare.*
4. In vain with endearments we soothe the sad heart,
In vain do we vow for an age to be true ;
The chance of an hour may command us to part,
Or death disunite us in love's last adieu.—*Byron.*
5. She is a woman, therefore may be woo'd ;
She is a woman, therefore may be won!—*Shakespeare.*
6. She'll break her vow ; she'll break your heart,
And you may e'en go hang.—*Burns.*
7. I think there is a rival in the case,
A very rich, and very stupid fellow.—*Sargent.*
8. No, sir ! your rival's so dear,
The reason she's "out" when you call
Is, his income's five thousand a year,
And yours it is—nothing at all.—*Mrs. Osgood.*
9. Do you believe she loves you ? Mark her start
When on her ear *another's* footstep falls,
The quivering lip, soft blush, and tender sigh
With which she listens to *another's* voice.
Lay by your love for her, 't is all in vain ;
You sigh, and vow, and strive to win her heart,—
The place that you would fill is occupied.—*E. J. Smith.*
10. No ! she with quiet air
Of mild indifference, and with truthful words,
Kind, yet determined, will withdraw herself
To chosen solitude, intent to keep
A maiden's freedom.—*Mrs. Sigourney.*
11. Never ! though you die of sorrow :
Never ! though your heart should break.—*E. J. Smith.*
12. *You* love in vain—strive against hope.—*Shakespeare.*

13. A noble flame shall warm thy breast ;
A loving maiden faithful prove ;
Thy youth, thine eye shall yet be blest
In woman's love.—*Montgomery.*
14. She shall obey you, love you, and most honour you.
15. You don't object to wealth and land, —*Shakespeare.*
And she will have the giving
Of an extremely pretty hand,
Some thousands, and a living.
She makes silk purses, borders stools,
Sings sweetly, dances finely,
Paints screens, subscribes to Sunday schools,
And sits a horse divinely ;
But to be linked for life to her,
The desperate man who tried it
Might marry a barometer,
And hang himself beside it.—*W. M. Praed.*
16. She said she could love thee in want and in wealth,
Through clouds and through sunshine, in sickness, in health ;
Then why shouldst thou fear when thy spirit is weak ?
For the truth she has plighted she never will break.
17. Nothing shall assuage —*E. Neale.*
Your love but marriage.—*Lilly.*
18. The holy marriage vow
Shall shortly make you one.—“*Punch.*”
19. She whom you love now
Doth grace for grace and love for love allow.
20. Then youth, thou fond believer, —*Shakespeare.*
This wily siren shun :
Who trusts the dear deceiver
Will surely be undone.—*Montgomery.*

III.

Does she love me ?

1. Oh, sir ! such love
That seeks to harm *thee* cannot be true love ;
Indeed it cannot. But *thy* love for *her*
Is of a different kind. It seeks *her* good.—*Longfellow.*
2. Trust not *this* love again,
Sparkling and fair :
Trust not its joys again,
Sorrow is there.—*Bonar.*

3. She does not love *thee* !
'T is for gold ! for gold !—*Longfellow.*
4. Some one whom *you* love, this very hour
Thinks of *you*, and loves *you* far away.—*A. A. Procter.*
5. No, she never loved you truly : love is love for evermore.
—*Tennyson.*
6. What a difference ! Why, of late
All sweet music used to say,
" She will come, and with thee stay
To-morrow, man, if not to-day ;"
Now it murmurs, " Wait ! wait ! wait !"
—*Jean Ingelow.*
7. O maiden fair ! O maiden fair ! how faithless is thy bosom !
To love me in prosperity,
And leave me in adversity !—*Longfellow.*
8. And *loves you* with that love which *is* her doom.
—*Tennyson.*
9. By my troth, my lord. I cannot tell what to think of it, but that
she loves *you* with an enraged affection.—*Shakespeare.*
10. She says she will die if you love her not.—*Shakespeare.*
11. Her gentle spirit commits itself to yours, to be directed as from
her lord, her governor, her king.—*Shakespeare.*
12. *Woman's* love is writ in water,
Woman's faith is traced in sand.—*W. E. Aytoun.*
13. I know a maiden fair to see :
Take care !
She can both false and friendly be :
Beware ! beware !
Trust her not,
She is fooling thee !—*Longfellow.*
14. I find she loves you much, because she hides it.—*Dryden.*
15. She loves, but knows not whom she loves.—*Moore.*
16. She'll not be hit
With Cupid's arrow.—*Shakespeare.*
17. Love not ! love not ! the thing you love will change,
The rosy lips will cease to smile on you,
The kindly beaming eye grow cold and strange,
The heart still warmly beat, and not for you.
—*Mrs. Norton.*

18. When *you* ask her if she loves *you*,
She'll clap her tiny hands above *you*, laughing all she can.
—*Tennyson*.
19. No! those days are gone away,
And their hours are old and gray.—*Keats*.
20. You dote on her that cares not for your love.—*Shakespeare*.

IV.

What is the appearance and character of my future wife?

1. She was a tall man's height, or more ;
No bonnet screened her from the heat ;
A long drab-coloured cloak she wore,
A mantle reaching to her feet ;
What other dress she had I could not know,
Only she wore a cap that was as white as snow.
—*Wordsworth*.
2. A smiling look, she has a figure slight,
With cheerful air, and step both quick and light ;
A strange and foreign look the maiden bears,
That suits the quaint Belgian dress she wears ;
Yet the blue fearless eyes in her fair face,
And her soft voice tells her of English race.—*Miss Procter*.
3. Fair is she to behold—that maiden of seventeen summers,
Black are her eyes as the berry that grows on the thorn by the
wayside ;
Black, yet how softly they gleam beneath the brown shade of her
tresses !—*Longfellow*.
4. Dark *is* her hair, her hand *is* white,
Her voice *is* exquisitely tender,
Her eyes are full of liquid light ;
I never saw a waist so slender.—*Præd*.
5. Sweet, sympathetic maiden, fat and stumpy,
Green-eyed, red-haired, and turned of sixty-two !
—*Анонимус*.
6. There was a noble lady,
As fair as fair could be,
And when she did what'er she pleased,
A gentle dame was she ;
But when controlled, her dark eye told
Of rage within restrained,
And she ceased to be a gentle dame
Until her point was gained.

7. Fair, modest eyes *has* she, the girl *you love*;
A silent creature, thoughtful, grave, sincere.
—*Jean Ingelow.*
8. Her golden hair, with glossy sheen.
Fell round her temples rich and free;
With all the graceful beauty seen
In flowers of the laburnum-tree.
Her soft cheeks made the maple fade,
Such tint, such bloom, was theirs alone;
The sculptor's art could ne'er impart
Her stately bearing to the stone.—*Eliza Cook.*
9. Blue were her eyes as the hairy flax,
Her cheeks like the dawn of day,
And her bosom white as the hawthorn-buds
That ope in the month of May.—*Longfellow.*
10. Oh, thy locks are brown,—
Fairest of colours! And a darker brown
The beautiful, dear, veiled, modest eyes.
A bloom as of blush-roses cover her
Forehead, and throat, and cheek. Health breathes with her,
And graceful vigour.—*Jean Ingelow.*
11. Born in the garret, in the kitchen bred.—*Byron.*
12. Wayward as the Minnehaha,
With her moods of shade and sunshine
Eyes that smile and frown alternate,
Feet as rapid as the river,
Tresses flowing like the water,
And as musical as laughter.—*Longfellow.*
13. I can help thee to a wife,
With wealth enough, and young and beauteous.
Brought up as best beseems a gentleman,
Her only fault (and that is fault enough)
She is intolerably curst,
And shrewd, and froward.—*Shakespeare.*
14. The innocence of her eye is like that of the turtle; simplicity and
truth dwell in her heart.—“*Economy of Human Life.*”
15. Lovely, and constant, and kind.—*Walter Scott.*
16. She speaks poniards, and every word stabs.—*Shakespeare.*



17. She was an only child ; from infancy
The joy, the pride of an indulgent sire,
And in her fifteenth year *will* become a bride.—*Rogers.*
18. She is a winsome wee thing,
She is a handsome wee thing,
She is a bonnie wee thing.
This sweet wee wife o' thine.—*Robert Burns.*
19. She was the daughter of a dean—
Rich, fat, and rather apoplectic.—*W. M. Praed.*
20. The look composed, and steady eye,
Bespeak a steady constancy.—*Scott.*

v.

Where shall I propose to her ?

1. In the tossing bark,
When stormy winds *grow* loud,
And waves *come* rolling high and dark,
And the tall mast *is* bow'd.—*Mrs. Hemans.*
2. *Standing* beneath the fragrant limes that grow beside the mill,
Watching the red-gold sunset behind the distant hill.
—*Mrs. Mackarness.*
3. Between the dark and the daylight,
When the night is beginning to lower.—*Longfellow*
4. *In* was a cove, a huge recess,
That keeps till June December's snow ;
A lofty precipice in front,
A silent tarn below!—*Wordsworth.*
5. Far in the bosom of Helvellyn,
Remote from public road or dwelling,
Pathway, or cultivated land—
From trace of human foot or hand.—*Wordsworth.*
6. Along the river's stony marge,
The sandlark chants a joyous song ;
The thrush is busy in the wood,
And carols loud and strong.—*Wordsworth.*
7. Near to the bank of the river, o'ershadowed by oaks, from whose
branches
Garlands of Spanish moss and of mystic mistletoe flaunted.
—*Longfellow.*

8. Where laden bees go droning by and hum themselves to sleep,
Where all that's bright with bloom and light springs forth to
greet the day.—*Eliza Cook.*
9. In the far south, where clustering vines are hung.
—*A. C. Proctor.*
10. 'T was eight o'clock, a clear March night,
The moon was up, the sky was blue.—*Wordsworth.*
11. High on black Hampstead's swarthy moor.—*Macaulay.*
12. The noon was shady, and soft airs
Swept Ouse's silent tide.—*Cowper.*
13. Where the citron and olive are fairest of fruit,
And the voice of the nightingale never is mute ;
Where the tints of the earth, and the hues of the sky,
In colour though varied in beauty may vie,
And the purple of ocean is deepest in dye ;
Where the virgins are soft as the roses they twine,
And all, save the spirit of man, is divine :
'T is the clime of the East—the land of the sun.—*Byron.*
14. In a spacious theatre.
Half-round, on two main pillars vaulted high,
With seats, where all the lords, and each degree
Of sort, might sit in order to behold.—*Milton.*
15. An August evening, on a balcony
That o'erlooked a woodland and a lake.
You'll sit in the still air, and talk with one
Whose face shines fairer than the crescent moon.
—*W. C. Williamson.*
16. Presiding at the festive board,
With many faces laughing round,
Where melancholy is ignored,
And mirth and jollity abound.—“*Punch.*”
17. The festival was high and proud,
The lamps were dazzling clear,
And pealing music, long and loud,
Rush'd on the listening ear.—“*Sisters of the West.*”
18. Within the sun-lit forest,
Your roof the bright blue sky.—*E. Elliot.*
19. In the 'wilder waltz, in the ball-room's blaze.
—*E. J. Smith.*



20.

In the favourite glade
Paled in by copsewood, cliffs, and stone,
Where never harsher sounds invade
To break affection's whispering tone,
Than the deep breeze that waves the shade,
Than the small brooklet's feeble moan.

—Walter Scott.

VI.

Shall we be happy?

1. Had you never loved so kindly,
Had you never loved so blindly,
Never met, and never parted,
You had ne'er been broken-hearted.—Burns.
2. Thy pilgrimage begins in tears,
And ends in bitter doubts and fears,
Or dark despair ;
Midway so many toils appear,
That he who lingers longest here
Knows most of care.—Longfellow.
3. An angel with a trumpet said,
“ For evermore, for evermore.”—Longfellow.
4. Thy destiny remains untold.—Longfellow.
5. Quoth the raven, “ Never more.”—Poe.
6. Life shall be thine : life, with its power to will,
Life, with its strength to bear, to love, to conquer,
Bringing its thousand joys thy heart to fill.—A. A. Procter.
7. Dark will thy doom be, darker still
Thine immortality of ill.—Byron.
8. You shall dwell beside a castle,
Shadowed by some ancient trees ;
And your life shall pass on gently,
Cared for, and in rest and ease.—A. A. Procter.
9. One woe shall tread upon another's heels,
So fast they follow.—Hamlet.
10. Your happy souls shall all the way
To heaven have a summer's day.—Crashaw.

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11. Your life shall be as it has been,
A sweet variety of joys.—*R. H. Wilde.*
12. Oppression, and sickness, and sorrow, and pain
Shall be to your true love as links to the chain.
—*Longfellow.*
13. Your wife will be a preacher,
Inspired when she's vexed !
She'll never lack a sermon,
And you will be the text !
She'll preach of all your faults and flaws,
And pay them all in kind ;
But most she'll hate, aye, more than all,
The faults she cannot find.—*Elliot.*
14. Oh, none shall have a better home
Or brighter lot than thine.—*Swain.*
15. You'll, for a month's delirious joy,
Buy a dull age of penance.—*J. Tobin.*
16. Mutual love, the crown of all your bliss,
Awaits you.—*Milton.*
17. Your home a home of happiness
And kindly love will be ;
And many a dwelling-place for joy
In future still I see.—*Nicoll.*
18. You shall have ease, you shall have health,
You shall have spirits light as air ;
And more than wisdom, more than wealth,
Merry hearts, that laugh at care.—*Milman.*
19. All comfort go with thee.—*Shakespeare.*
20. To take arms against a sea of troubles,
And, by opposing, end them.—*Shakespeare.*

VII.

Shall we be wealthy ?

1. *Thy father will leave a park to thee,*
But it is wild and barren ;
A garden, too, with scarce a tree,
And waster than a warren ;
Yet say the neighbours when they call,
It is not bad but good land,
And in it is the germ of all
That grows within the woodland.—*Tennyson.*



2. Of debts and taxes, wife and children clear,
You will possess—five hundred pounds a year.—*Pope*.
3. A man *you'll be* to all the country dear,
And passing rich with forty pounds a year.—*Goldsmith*.
4. Where *you'll be* the halls are gilded,
Stored with pictures bright and rare;
Strains of deep melodious music
Will float upon the perfumed air.—*A. A. Procter*.
5. And he may say
That he is rich, for every day
He puts by somewhat.—*Jean Ingelow*.
6. *You will* withdraw, in poverty and pain,
To a small farm, the last of your domain,
Your only comfort and your only care
To prune your vines and plant the fig and pear.
—*Longfellow*.
7. You can make no marriage present :
Little can you give your wife;
Love will make your cottage pleasant,
And she loves thee more than life.—*Tennyson*.
8. You will find a quiet grave
Set back in meadows sloping west,
And there your little ones can range,
And you can rest.—*Jean Ingelow*.
9. See thou thy home—'t is where yon woods are waving
In their rich darkness to the summer air;
Where yon blue stream, a thousand flower-banks laving,
Leads down the hills, a vein of light,—'t is there.
—*Mrs. Hemans*.
10. Thy silver dishes for thy meat,
As precious as the gods do eat,
Shall on an iv'ry table be
Prepared each day for thee.—*C. Marlowe*.
11. Full of great rooms and small, your palace stood,
All various, each a perfect whole
From living nature, fit for every mood
And change of *every* soul.—*Tennyson*.
12. You pine among your halls and towers,
The languid light of your proud eyes
Is wearied of the rolling hours,
Your glowing health and boundless wealth.—*Tennyson*.

13. It is thine, that lordly castle,
That castle by the sea,
Golden and red above it
The clouds float gorgeously.—*Longfellow.*
14. Like dreary prison walls,
The stern grey mountains rise,
Until their topmost crags
Touch the far gloomy skies.
One steep and narrow path
Winds up the mountain's crest,
And from our valley leads
Out to the golden west.
- You dwell there in content,
Thankful for tranquil days,
And yet your eyes grow dim
As still you gaze and gaze
Upon that mountain pass
That leads, or so it seems,
To some far happy land,
Known in a world of dreams.—*A. A. Procter.*
15. *You'll be a wealthy miller yet,*
Your double chin, your portly size,
And who that know *you* could forget
The busy wrinkles round *your* eyes?—*Tennyson.*
16. Somewhat back from the village street
Stands *your* old-fashioned country seat,
Across its antique portico
Tall poplar-trees their shadows throw.—*Longfellow.*
17. With blackest moss the flower-pots
Are thickly crusted, one and all ;
The rusted nails fall from the knots
That hold the peach to the garden wall ;
The broken shed looks sad and strange,
Uplifted is the clinking latch,
Weeded and worn the ancient thatch
Upon thy lonely moated grange.—*Tennyson.*
18. Faith, sir, so, so.—*Shakespeare.*
19. He that labours and thrives spins gold.—*George Herbert.*
20. Rich in love, and, all said and done—
That is the best, wealth under the sun.—*Old Play.*



VIII.

What is she doing at this moment ?

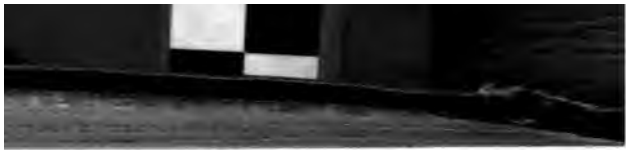
1. Asleep, asleep before her empty grate.—*Jean Ingelow.*
2. The sea is cold, and dark its rim ;
Winter sits covering on the hold ;
And *she*, beside this watery brim,
Is also lonely, also cold !—*Jean Ingelow.*
3. As in the farmhouse kitchen, that served for kitchen and parlour,
By the window she sits with her work, and looks on a landscape
White as the great white sheet that Peter saw in his vision.
—*Longfellow.*
4. She lies within those arms, that press
Her form with many a soft caress
Of tenderness and watchful care !—*Longfellow.*
5. She walks beside the lily bed,
And holds apart her gown ; she would not hurt
The leaf-folded buds, that have not looked
Yet on the daylight.—*Jean Ingelow.*
6. Thrumming on an empty can
Some old hunting ditty.—*Keats.*
7. *She* sits with her maidens in her bower ;
The grey-haired warder watches from the castle's topmost tower.
W. M. Praed.
8. At her mirror, with her hand upon her brow,
Sits gazing on her lovely face.—*T. H. Bayley.*
9. The waves are round *her* breaking,
As *she* paces the deck alone ;
And *her* eye in vain is seeking
Some green leaf to rest upon.—*T. H. Bayley.*
10. Close at her father's side is the gentle . . . seated,
Spinning flax for the loom that *stands* in corner behind her.
—*Longfellow.*
11. Apart, by the window, she stands.—*Longfellow.*
12. Ah ! she is fair, exceeding fair to behold, as she *stands* with
Naked, snow-white feet on the gleaming floor of her chamber.
—*Longfellow.*

13. *Standing* among the guests of her father,
Bright *is* her face with smiles, and words of welcome and gladness
Fall from her beautiful lips.—*Longfellow*.
14. *She sits* within the farmhouse old,
Whose windows, looking o'er the bay,
Gives to the sea-breeze, damp and cold,
An easy entrance, night and day.—*Longfellow*.
15. She sleeps ;
My lady sleeps !—*Longfellow*.
16. Before the lovely village aitar.
She thou lovest may be found ;
Thou who trustest still so blindly,
Know, she stands a smiling bride.—*A. A. Procter*.
17. She *stands* at the threshold—'t *is* evening ;
She *is* clad in her bridal dress.—“*Then and Now*.”
18. Sitting sad and solitary.—*Tennyson*.
19. High in her chamber, up a tower to the east.—*Tennyson*.
20. Looking from her window, and now watching
Each sound of wheels or footfall in the street.—*Longfellow*.

IX.

What is her Christian name ?

1. *Elaine* the fair, Elaine the lovable.—*Tennyson*.
2. Her they call Maid *Marion*.—*Author of “John Halifax.”*
3. Airy, fairy *Lilian*,
Flitting, fairy *Lilian*.—*Tennyson*.
4. Revered *Isabel*, the crown and head,
The stately flower of female fortitude.—*Tennyson*.
5. The name of the elegant creature was *Anne*.—*J. C. Wilson*.
6. *Mariana* of the moated grange.—*Shakespeare*.
7. Ever-varying *Madeline*.—*Tennyson*.
8. Faintly smiling *Adeline*.—*Tennyson*.
9. O sweet pale *Margaret*—
O rare pale *Margaret*.—*Tennyson*.



10. *Rose* the gardener's daughter.—*Tennyson*.
11. *Rosalind* is your love's name.—*Shakespeare*.
12. Your *Letty*, only yours.—*Tennyson*.
13. *Edith*, whose pensive beauty, perfect else,
But subject to the season of the mood.
—“*Enoch Arden*.”
14. Most patient *Muriel*.—*Jean Ingelow*.
15. *May*, sweet *May*, that gentle girl.—*Anon*.
16. *Catherine*, the generous.—*Byron*.
17. The wilful wayward *Dora*.—*A. A. Procter*.
18. The dark, the raven-haired *Annette*.—*Anon*.
19. *Florence* called the fair.—*Longfellow*.
20. Darling *Katie*—a maiden of our century, yet most meek.
—*Tennyson*.

LADIES' QUESTIONS.

- I. When did or when shall I see the gentleman I am to marry?
- II. Am I to marry the man I now love?
- III. Does he love me?
- IV. What is the appearance and character of my future husband?
- V. Of what profession is he?
- VI. Where will he propose to me?
- VII. Shall we be happy?
- VIII. Shall we be wealthy?
- IX. What is he doing at this moment?
- X. What is his Christian name?

I.

When did or when shall I see the gentleman I am to marry?

1. In the gladsome month of lively *May*,
When the wild bird's song on stem and spray
Invites to forest bower.—*Walter Scott*.
2. 'T was in the prime of summer-time,
An evening calm and cool.—*Hood*.
3. I stood on the bridge at midnight,
As the clocks were striking the hour,
And the moon rose o'er the city
Behind the dark church tower.—*Longfellow*.

4. In the ancient town of Bruges,
In the quaint old Flemish city.—*Longfellow.*
5. It was in a village, built in a green rent
Between two cliffs that skirt the dangerous bay.
—*Jean Ingelow.*
6. I saw him on the battle-eve,
When like a king he bore him ;
Proud hosts were there in helm and greave,
And prouder chiefs before him.—*Miss Jewsbury.*
7. The crimson sun is sinking low,
The western sky is all a-glow,
And the sea slumbers far below.—*Planché.*
8. It was the middle of the day,
Ever the weary wind went on,
And took the reed-tops as it went.—*Tennyson.*
9. You *meet* him at every party,
He's present wherever *you* go.—*J. E. Carpenter.*
10. There, amid the sweep of endless woods,
Blue pomp of lakes, high cliffs, and falling floods
—*Wardsworth.*
11. Just above yon sandy bar,
As the day grows fainter, dimmer,
Lonely and lovely a single star
Will light the air with a dusky glimmer.
—*Longfellow.*
12. Long ago,
In the deer-haunted forests of Maine,
When upon mountain and plain
Lay the snow.—*Longfellow.*
13. 'T was eve. The length'ning shadows of the oak
And weeping birch swept far adown the vale,
And nought upon the hush and stillness broke
Save the light whispering of the spring-tide gale.
—*Anonymous.*
14. The sun had sunk behind the hill,
But over earth, and sky, and air,
Eve's crimson tints were glowing still,
And tidings from the morrow bore.
—*James Ingelgren.*



15. It was a lovely morning : all was calm,
As if creation, thankful for repose,
In renovated beauty, breathing balm
And blessedness around, from slumber rose.
—*Bernard Barton.*
16. It was a fair and mild autumnal sky,
And earth's ripe treasures met the admiring eye,
As a rich beauty, when her bloom is lost,
Appears with more magnificence and cost :
The wet and heavy grass, where feet had strayed,
Not yet erect, your wandering way betrayed.
—*George Crabbe.*
17. Clear had the day been from the dawn,
All chequered was the sky ;
Thin clouds, like scarfs of cobweb lawn,
Veil'd heaven's most glorious eye.
—*Michael Drayton.*
18. It was evening, late in autumn,
And the gusty wind blew chill :
Autumn leaves were falling round thee,
And the red sun lit the hill.—*A. A. Procter.*
19. 'T was eight o'clock—a clear March night,
The moon *was* up, the sky was blue,
The owl in the moonlight air,
He shouts from nobody knows where ;
He lengthens out his lonely shout,
Halloo ! halloo ! a long halloo !—*Wordsworth.*
20. It was the time when lilies blow,
And clouds are highest up in air.—*Tennyson.*

II.

Am I to marry the man I now love ?

1. No, he is fickle as the sea, as wavering as the wind,
And the restless ever-mounting flame is not more hard to bind ;
If the tears you shed were tongues, yet all few they 'll be
To tell of all the treachery that he will show to thee.—*Bryant*
2. On you he shall ne'er put a ring ;
So, Miss, it is in vain to trouble,
For you were but eighteen in spring,
While his age exactly is double.—*Halpin.*

3. Ay! for you love him tenderly,
And he in turn loves you ;
With such a sameness in your hearts,
You'll marry, or be fou.—*E. J. Smith.*
4. He never will marry : I'll tell you the reason,—
One love at a time is all he can control ;
And he loves *himself* so, he would think it high treason,
To give any woman a share in his soul.—*E. J. Smith.*
5. He flirts with others just for fun :
Be sure there is nothing in it ;
You are the first, the only one,
His heart has thought of for a minute.
6. His love was like most other loves—
A little glow, a little shiver :
A rosebud and a pair of gloves,
And "fly not yet" upon the river.
Some jealousy of some one's heir—
Some hopes of dying of a broken heart—
A miniature—a lock of hair—
The usual vows, and then *you'll part*
—*W. M. Praed.*
7. In life's delight, in death's dismay,
In storm and sunshine, night and day,
In health, in sickness, in decay—
Here and hereafter—he is thine.—*Longfellow.*
8. You'll see him next at noonday,
A maiden by his side ;
You'll read her eyes to his upraised,
And *your inward hope* will die.—*B. F.*
9. Oh, gentle spirit ! thou wilt bear unmoved
Blasts of adversity and frosts of fates ;
But the first ray of sunshine that falls on thee
Wilt melt thee to tears ! Oh, let thy weary heart
Lean upon *his*, and it shall faint no more,
Nor thirst, nor hunger ; but be comforted,
And filled with *his* affection.—*Longfellow.*
10. The threads of your two lives are woven in one.—*Longfellow.*
11. *He* will die, your *husband*,
He will marry you.—*Tennyson.*



12. You will grow round him in his place—
Grow, live, die, looking on his face.—*Tennyson.*
13. This day thou art forgotten—
Forgotten, too, thy last farewell ;
All the vows that *he* has spoken,
And thy heart has kept so well.—*A. A. Procter.*
14. He will find another maiden,
With a fairer face than *thine*,
With a gayer voice and sweeter,
And a spirit liker *his*.—*W. E. Aytoun.*
15. Love hath bound him to the lady,
Since the well-remembered day
When he first beheld thee coming
In the light of lustrous May.—*W. E. Aytoun.*
16. On thy wedding-day I'm sure he'll leave you in the lurch,
For you never saw a steeple, dear, in the inside of a church.
—*H. G. Bell.*
17. You love in vain, strive against hope.—*Shakespeare.*
18. You two will wed to-morrow morn—
God's blessing on the day.—*Tennyson.*
19. Your hearts, your souls
Shall henceforth mingle in one being, like
The married colours in a bow of heaven.
From "A Life Drama."
20. The *man* for whom thy salt tears fall,
Thy grief or love can ne'er recall.—*William Carleton.*

III.

Does he love me ?

1. Lass, *he* loves you : love is strong, and
Some men's hearts are tender.—*Jean Ingelow.*
2. I know that he has loved thee long, with deep and secret truth,
I know he is a fitting one to bless thy trusting youth.
—*Eliza Cook*
3. His love is true as the heaven so blue,
And his heart is all thine, all thine.—*Louisa Gray.*
4. He loves thee with a love that lasts.—*Jean Ingelow.*

5. Cry, thou black prophetess ! Cry and despair,
None love thee, none !—*Jean Ingelow.*
6. Love on ! love on ! the time will come
When he in turn will give
His life to win one answering word
To his low question scarcely heard,
If he for you may live.—*S. C. Sturmer.*
7. He loves you for yourself alone,
He was that good and gracious thing,
That rare appendage to a king,
A friend that never played the slave.—*Eliza Cook.*
8. I know, as he loved, he will love *you* duly,
Yea, better, e'en better, than *you* love him.—*Jean Ingelow.*
9. Doubt thou the stars are fire,
Doubt that the sun doth move,
Doubt truth to be a liar,
But never doubt *he* loves.—*Shakespeare.*
10. Something better than his dog,
A little dearer than his horse.—*Tennyson.*
11. Hath he not sworn his love a thousand times,
In this green valley, under this green hill,
E'en on this hand, and sitting on this stone ?
Seal'd it with kisses, water'd it with tears ?—*Tennyson.*
12. I heard him swear his affection.—*Shakespeare.*
13. Through sunny May, through sultry June,
He loved *you* with a love eternal ;
He spoke your praises to the moon,
And wrote them for the Sunday Journal.—*W. M. Praed.*
14. *His* love to thee is sound, sans crack or flaw.—*Shakespeare.*
15. I know his heart is kind and fond,
I know he loveth *thee*.—*Moultrie.*
16. He loves you passionately.—*Tennyson.*
17. This man loves you no more.—*Tennyson.*
18. *He* never swore eternal love to thee.—*Bell.*
19. He does not love *thee* for *thy* birth,
Nor for *thy* lands so broad and fair ;
He loves *thee* for *thy* own true worth,
And that is well.—*Tennyson.*



20. Thou couldst never find another
That would love thee half so well.—*Tennyson*.

IV.

What is the appearance and character of my future husband?

1. A certain grace there was
Of movement, and a beauty in the face,—
Sun-browned and healthful beauty that had come
From his grave father; and she thought, good lack!
A farmer! he is fitter for a duke.—*Jean Ingelow*.
2. He was a lovely youth, I guess;
The panther in the wilderness
Was not so fair has he;
And, when he chose to sport and play,
No dolphin ever was so gay,
Upon the tropic sea.—*Wordsworth*.
3. Each hour a different face he wears,
Now in a fury, now in tears,
Now laughing, now in sorrow;
Now he'll command, and now obey,
Bellows for liberty to-day,
And roars for power to-morrow.—*Anon.*
4. His hair it is jet black and curly,
His dark eyes as diamonds are bright;
His teeth, which he's constantly showing,
Are as *real ivory*, white;
I know he *had* lost the two front ones,
And his hair *was* as ruddy as tan;
But who could suspect *he'd* wear false ones,
When he is such a *charming* man?—*J. E. Carpenter*.
5. His raiment decent, his complexion fair,
And soft in graceful ringlets waved his hair.—*Parnell*.
6. He is more than six feet high,
And fortunate and wise;
He has a voice of melody,
And beautiful black eyes.—*Praed*.
7. Brave, but not foolhardy;
A scholar, but not a pedant;
Cheerful, but not frivolous;
Resolute, but not obstinate;
Gentle, but not effeminate;
And faithful unto death.—*Mrs. Mackarness*.

8. Noble he *is*, condemning all things mean,
 His truth unquestioned, and his soul serene ;
 Of no man's presence he *feels* afraid,
 At no man's question *looks* dismayed ;
 Shame *knows* him not ; he *dreads* no disgrace,
 Truth, simple truth, *is* written in his face ;
 Yet while the serious thought his soul *approves*,
 Cheerful he *seems*, and gentleness he *loves* ;
 To bliss domestic he his heart *resigns*,
 And with the firmest head the fondest mind.—*Crabbe*.
9. Look on those eyes, and thou wilt find
 A sadness in their beam,
 Like the pensive shade that willows cast
 On the sky-reflecting stream.
 Soft curls of an auburn shade
 Are falling around his brow ;
 There's a mantling flush that dwells on his cheek,
 Like a rose-leaf thrown on the snow.
 There's a halcyon smile spread o'er his face,
 Shedding a calm and radiant grace ;
 There's a sweetness of sound in his talking tones,
 Betraying the gentle spirit he owns.—*Eliza Cook*
10. A ruddy tinge of glowing bronze
 Upon his face is set ;
 Closely round his temples cling
 Thick locks of shaggy jet.
 He loves to climb the steepest craig,
 Or plunge in the rapid stream ;
 He dares to look on the thunder-cloud,
 And laugh at the lightning's gleam.—*Eliza Cook*.
11. He counts the coin with a feasting eye,
 And trembles the while if a step come nigh ;
 He adds more wealth, and a smiling trace
 Of joy comes over his shrunken face.—*Eliza Cook*.
12. He is no coward :
 A villain, if thou wilt, but not a coward.—*Longfellow*.
13. His hair is crisp, and black, and long,
 His face is like the tan ;
 His brow is wet with honest sweat,
 He earns whate'er he can,
 And looks the whole world in the face,
 For he owes not any man.—*Longfellow*.

4. Poet! esteem thy noble part;
Still listen, still record;
Sacred historian of the heart,
And moral nature's lord.—*Milnes.*
5. A watchman on the lonely tower.—*Walter Scott.*
6. A justice,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances.—*Shakespeare.*
7. A minstrel, *who* ever loves to sing
Of the beautiful gloss of the raven's wing;
He tells of beauty, and seeks to compare
The pinion of jet with the maiden's hair.—*Eliza Cook.*
8. A farmer's simple life,
How pure the joy it yields!
Far from the world's tempestuous strife,
Free 'mid the scented fields.—*C. W. Everest.*
9. A city clerk, though gently born and bred.—*Tennyson.*
10. A wealthy gentleman in Herefordshire.
—*From J. F. Carpenter's "Penny Readings."*
11. A poor British seaman.—*Campbell.*
12. A shepherd all *his* life, but yet king-born.—*Tennyson.*
13. He is noted among statesmen
As a patriot true and wise.—*A. A. Procter.*
14. The fisherman who lies afloat.—*Longfellow.*
15. The sweet *musician!*
He the sweetest of all singers!—*Longfellow.*
16. A doctor, looking somewhat grim.—*Wordsworth.*
17. Not a *lord* in all the country
Is so great a lord as he.—*Tennyson.*
18. He is but a landscape *painter.*—*Tennyson.*
19. A sailor, his pockets filled with gold.—*W. H. Freeman.*
20. A curate—never slack
In duty—praying by the sick, or worse,
Burying the dead.—*Jean Ingelow.*



VI.

Where will he propose to me?

1. In the wood where shadows are deepest
From the branches overhead;
Where the wild wood-strawberries cluster,
And softest moss is spread.—*A. A. Procter.*
2. Where the little babbling streamlet
First springs forth to light,
Trickling through the velvet mosses,
Almost hid from sight.—*A. A. Procter.*
3. Where the golden corn is bending,
And the singing reapers pass;
Where the chestnut woods are sending
Leafy showers upon the grass.—*A. A. Procter*
4. Beneath those rugged elms, that yew-tree's shade,
Where heaves the turf in many a mould'ring heap,
Each in his narrow cell for ever laid
The rude forefathers of the hamlet sleep.—*Gray.*
5. There where upon the velvet lawn
The cedar spreads its shade,
And by the flower-beds all around
Bright roses bloom and fade.—*A. A. Procter.*
6. There at the foot of yonder nodding beech.—*Gray.*
7. Under the tall pines
That darken all the northward of the Hall.—*Tennyson.*
8. Near yonder copse, where once the garden smiled,
And still where many a garden flower grows wild.
—*Oliver Goldsmith.*
9. By the desolate sea-shore.—*A. A. Procter.*
10. Out by the river yonder.—*Emily Bond.*
11. Upon an April morn
While yet the frost lies hoar.—*W. E. Aytoun.*
12. In green meadows near,
Far away among the daisies.—*A. A. Procter.*
13. Where swift rolled the Rhine's billows and water the plains,
Where Falkenstein's castles majestic remains,
Where moss-covered turrets still rear.—*M. G. Lewis.*

14. On a low couch, where the setting sun
Had thrown its latest ray.—*Albert G. Greene.*
15. In the middle of the wood.—*Tennyson.*
16. 'Mid stormy vapours ever driving by,
Where ospreys, cormorants, and herons cry;
Where, hardly given the hopeless waste to cheer,
Denied the bread of life, the good full ear,
Dwindles the pear on autumn's latest spray,
And apple sickens pale in summer's ray.
—*Wordsworth.*
17. Where the sun is shining,
And the purple windows glow
Till their rich armorial shadows
Stain the marble floor below.—*A. A. Procter.*
18. In noble gardens, terrace above terrace,
Its sparkling fountains, statues, cypresses,
Will long detain thee.—*Samuel Rogers.*
19. On an evening by the waters you will watch the stately ships,
And your spirits rush together at the touching of your lips.
—*Tennyson.*
20. Close by those meads, for ever crowned with flowers,
Where Thames with pride surveys his rising towers.
—*Pope.*

VII.

Shall we be happy?

1. Sail forth into the sea of life,
O gentle, loving, trusting wife!
And safe from all adversity,
Upon the bosom of the sea,
Thy comings and thy goings be.—*Longfellow.*
2. Your human life begins and ends in woe.
—*William Hey.*
3. Your desire, like all strongest hopes,
By its own energy will fulfil itself.—*Tennyson.*
4. Take heart, and go
Cheerfully on through joy and woe;
No change the summer sun can bring,
Or the inconstant skies of spring,
Or the bleak winter's stormy weather,
For you will meet them both together.—*A. A. Procter.*



5. Half your life is full of sorrow,
Half of joy, still fresh and new :
One of these lives is a fancy,
But the other one is true.—*A. A. Procter.*
6. Joy while thou mayest ;
Love and rejoice ! for time has nought in store,
And soon the darkness of the grave shall bid thee
Love and rejoice, and feel, and know no more.
—*A. A. Procter.*
7. You wept when you were born, and every day shows why.
—*Proverb.*
8. Where'er you go you 'll bring calamity.—*Tennyson.*
9. Women, men, and children will scowl on thee,
Your company will shun.—*Anonymous.*
10. Crowned with dance and song,
Your hours shall glide along.—*Sheridan.*
11. Wisdom, love, and power will be thine,
And health and youth possess thee ;
Your goblets will blush from every wine,
And lovely forms caress thee.—*Byron.*
12. Wondrous happy.
Oh ! you 'll make an admirable wife.—*Tobin.*
13. *Fortune*, like April, will wear a changeful face
Of storm and sunshine, and when that is passed,
She will break glorious as unclouded May.—*Tobin.*
14. No rest, no hope—yoked to a weary load,
The stern annoyances of petty strife,
Which weary the worn spirit out of life.
—*By the Author of "The Cathedral."*
15. A brow without a shade,
Each wrinkle smoothed,
Each throbbing soothed,
That shall be thine.—*Horatius Bonar, D.D.*
16. Thus will thy life be here,
Not marked by noise, but by success alone :
Not known by bustle, but by useful deeds.
—*Horatius Bonar, D.D.*

17. Fate will give you joy, and make you live together a happy pair.
—*Old Play.*
18. Thou drawest a perfect lot.—*Jean Ingelow.*
19. Do the good that thou knowest, and happiness shall be unto thee.—“*Economy of Human Life.*”
20. Be moderate in thy enjoyment, and it shall remain in thy possession.—*Economy of Human Life.*”

VIII.

Shall we be wealthy ?

1. Where *you 'll be* the halls are gilded,
Stored with pictures bright and rare,
Strains of deep melodious music
Will float upon the perfumed air.—*A. A. Procter.*
2. You will have stately walls,
Royal palaces and halls,
All filled with gold ;
Plate with armorial bearings wrought,
Chambers with ample treasures fraught,
Of wealth untold.—*Longfellow.*
3. *Your* cottage is a thatched one,
The outside old and mean,
Yet everything within the cot
Is wondrous neat and clean.—*E. Farmer.*
4. You 'll wed a wealthy gentleman in Herefordshire,
Not troubled with an overplus of brains,
Like many a worthy country squire,
Whose craniums give you very little pains.
—*From J. E. Carpenter's "Penny Readings."*
5. Once rich, now poor, but ever open-door'd.—*Tennyson.*
6. *Your* hoard is little, but *your* hearts are great.—*Tennyson.*
7. I take your estate to be about a thousand pounds a year.
—*Old Play.*
8. He has three thousand ducats a year.—*Shakespeare.*
9. *You 'll* be rich, and give up all
To break the iron bands
Of those who 'll wait within *your* hall,
And labour in *your* lands.—*Longfellow.*



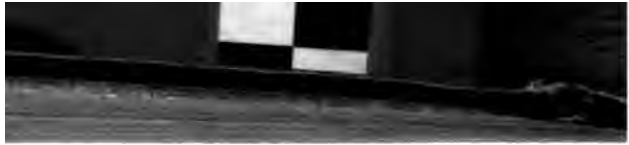
10. For thee there was a house built
Ere thou wast born.—*Longfellow.*
11. You'll have ne'er a penny left in your purse,
Ne'er a penny but three.—*Percy.*
12. Ye'll have lands, woods, rent, and bowers,
Castles and towers three.—*From "Scarce Ancient Ballads."*
13. No herds ye'll have to boast, nor bleating flocks,
No fertilizing streams your fields divide.—*Cowper.*
14. Your daily service will be
Turning spits at the fire,
And to scour pots of brass;
Meat and drink all your pay—
Of coin you'll have no store.—*Percy.*
15. Riches are passed away from hand to hand
As fortune, vice, or folly may command.—*Cowper.*
16. Thy house is not highly timbered,
It is unhigh and low;
When thou art therein
The heel-ways are low,
The side-ways unhigh.—*Longfellow.*
17. You'll pine among your halls and towers;
The languid light of your proud eyes
Will weary of the rolling hours
In glowing health with boundless wealth.—*Tennyson.*
18. Two thousand ducats, and other precious, precious jewels.—
Shakespeare.
19. Upon thy bridge of gold thy royal hand
Outstretched with benedictions o'er thy land,
Blessing thy farms through all thy vast domain.
—*Longfellow.*
20. That depends on thy ambition.—*Old Play.*

IX.

What is he doing at this moment?

- I. Sitting at supper by the tavern door,
And from a pitcher, that he held aloft
His whole arm's length, drinking the blood-red wine.
—*Longfellow.*

2. In his chamber, weak and dying.—*Longfellow.*
3. He is dancing through the village.—*Longfellow.*
4. He is gathering in his harvest.—*Longfellow.*
5. In the dell he sits alone,
Beside the tree and corner-stone.—*Wordsworth.*
6. Seeking the bubble reputation
Even in the cannon's mouth.—*Shakespeare.*
7. In a far dreamland of his own,
He wanders amid scenes unknown
To duller sons of clay.—*Flanché.*
8. Alone, upon a lofty height,
No human form within his sight,
No tree, no bush, no stone that might
A human form conceal.—*Flanché.*
9. With spirit crushed and weary,
He passeth the street along.—*J. E. Carpenter.*
10. Alone and fainting,
With the misty lake below him,
And the reeling stars above him.—*Longfellow.*
11. He is coming, madam, but in very strange manner.
—*Shakespeare.*
12. Stretched on the floor as if in a swoon.—*Longfellow.*
13. Watching the sullen fire,
Hearing the dismal rain
Drop after drop run down
The darkening window-pane.—*A. A. Procter.*
14. At his desk, counting till his head is weary.—*Anon.*
15. Gazing upon the distance,
And shading with his hand his eyes.—*A. A. Procter.*
16. *He rides* slowly down the lane,
Smoothing his horse's chestnut mane.—*J. G. Whittier.*
17. Journeying home
After a short sojourn in a neighbouring town.
—*Jean. Ingelow.*



18. In *her* ear he whispers gaily,
If my heart by signs can tell,
Maiden, I have watched thee daily,
And I think thou lovest me well.—*Tennyson*.
19. The snow lies thick around *him*
In the dark and gloomy night,
And the tempest wails above *him*,
And the stars have hid their light.
—*A. A. Procter*.
20. By that lake whose gloomy shore
Skylark never warbles o'er,
Where the cliff hangs high and steep.—*Moore*.

X.

What is his Christian name?

1. Michael was his name.—*Wordsworth*.
2. *He is Roland, He is Roland*.—*Longfellow*.
3. Philip the miller's only son.—*Tennyson*.
4. Sir Aylmer Aylmer, that almighty man.—*Tennyson*.
5. Horatio, or I do forget myself.—*Shakespeare*.
6. Willy, *the* beauty, *the* eldest-born,
The flower of the flock.—*Tennyson*.
7. You will wed Sir Everard.—*Dr. Westland Marston*.
8. He has the homely name of John.—*M. A. Y.*
9. Earl Percy.
—“*Legendary Ballads of England and Scotland*.”
10. His name is Charlie.—*Rev. Dr. George Aspinall*.
11. I know *his* name full well: 't is James.—*Aytoun*.
12. It is Harold the dauntless.—*William Motherwell*.
13. Sir Ralph the Rover.—*R. Southey*.
14. Sir Roger, with a heart like a feather.—*Eliza Cook*.
15. Lancelot, the Jew's man.—*Shakespeare*.
16. Brave Sir Hugh.—*Jean Ingelow*.

17. Edmund,
Whose virtue and obedience doth this instant
Much commend itself.—*Shakespeare.*
18. Sweet Sir Andrew.—*Shakespeare.*
19. His name is Harry.—*Shakespeare.*
20. Sydney, that courteous gentleman.—*E. M.*

BIRTHDAY BOOKS.



THESE little books are very much the fashion now, and might be made by any young lady clever at illuminating. The quotations, I think, for each day of the month should be drawn from other sources than the Bible, although I believe they are the most usual. I will make a few extracts from authors which I think would be appropriate to such a work. The first letter I brilliantly illuminated, and the others in old English letter; with a border of flowers, birds, and insects on each page, like the old Missals, a beautiful book might be made.

QUOTATIONS.

1. "Grace was in all her steps, heaven in her eye.
In every gesture dignity and love."—*Milton.*
2. "They are never alone that are accompanied with noble thoughts.
Sir Philip Sidney.
3. "O thou art fairer than the evening air,
Clad in the beauty of a thousand stars."—*Sir Philip Sidney.*
4. "Cease to lament for that thou canst not help,
And study help for that which thou lamentest."
—*Shakespeare.*
5. "Virtue is bold, and goodness never fearful."—*Shakespeare.*
6. "They say best men are moulded
Out of faults."—*Shakespeare.*
7. "A merrier man,
Within the limit of becoming mirth,
I never spent an hour's talk withal."—*Shakespeare.*
8. "As sweet and musical,
As bright Apollo's lute strung with his hair."—*Shakespeare.*



9. "How happy is he born or taught,
That serveth not another's will,
Whose armour is his honest thought
And simple truth his utmost skill."—*Sir Henry Wotton.*
10. "Moderation is the silken string running through the pearl chain
of all virtues."—*Bishop Hall.*
11. "He who makes truth disagreeable commits high treason
against virtue."—*Charlotte Elisabeth.*
12. "Man is his own star, and that soul that can be honest
Is the only perfect man."—*Fletcher.*
13. "Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still."—*Fletcher.*
14. "Be wisely worldly—be not worldly wise."—*Quarles.*
15. "Dare to be true—nothing can need a lie ;
A fault which needs it most grows two thereby."—*George Herbert.*
16. "Help thyself, and God will help thee."—*George Herbert.*
17. "Attempt the end, and never stand to doubt ;
Nothing's so hard but search will find it out."—*Herrick.*
18. "I could not love thee, dear, so much,
Loved I not honour more."—*Lovelace.*
19. "A happy soul that all the way
To heaven hath a summer day."—*R. Crashaw.*
20. "We are ne'er like angels till our passion dies."—*Thomas Dekker.*
21. "Could we forbear dispute, and practise love,
We should agree as angels do above."—*Waller.*
22. "He either fears his fate too much,
Or his deserts are small,
That dares not put it to the touch,
To gain or lose it all."—*Montrose.*
23. "Nor love thy life, nor hate ; but what thou liv'st
Live well."—*Milton.*
24. "Truth has such a face and such a mien,
As to be loved needs only to be seen."—*Dryden.*

25. "Happy the man, and happy he alone,
He who can call to-day his own ;
He who, secure within, can say,
To-morrow, do thy worst, for I have lived to-day."—*Dryden.*
26. "Angels listen when she speaks ;
She's my delight, all mankind's wonder."—*Rochester.*
27. "Is she not more than painting can express,
Or youthful poets fancy when they love?"—*Rowe.*
28. "'T is greatly wise to talk with our past hours, and ask them what
report they bore to Heaven."—*Young.*
29. "An honest man's the noblest work of God."—*Pope.*
30. "Blessed with temper whose unclouded ray
Can make to-morrow cheerful as to-day."—*Pope.*
31. "His best companion, innocence and health,
And his best riches, ignorance of wealth."—*Goldsmith.*





ETIQUETTE.

PERHAPS many of my readers may be unacquainted with the origin of this word, so that, before entering fully into the subject to which it now gives its name, it may interest them to know that it comes from the Latin words "*est hic questio*," "it is the question," which, at the time when law proceedings were written in Latin, was appended to the lawyers' bags—"It is the question between M. and N." By a simple corruption this became "etiquette"—*Anglicè*, a ticket—giving, no doubt, rise to the slang expression "that's the ticket"—the question decided between right and wrong. Thus, rules of precedence, paying and receiving calls, issuing and accepting invitations, and all the machinery, as it were, of society, is comprised under the name of "Etiquette," and to be ignorant of its rules simply makes the difference between those who are accustomed to move in society and such as are not. But still, those who from compulsion or disinclination do not mix in the gay world may yet, though ignorant of these rules, be perfect ladies, and, brought up in the close retirement of a country house, have manners to grace a Court.

Good breeding is simply good feeling ; it is delicate consideration for the feelings of others ; it is command of our own feelings ; it is a wish to please ; "it is to be honest, to be gentle, to be generous, to be brave, to be wise, and possessing all these qualities, to exercise them in the most graceful outward manner."

Perhaps there are few who can flatter themselves that they are the happy possessors of all those qualities which Thackeray would have go to the character of a gentleman or lady; but still the broad principle holds good, that the whole summing-up of good manners is that nothing we do shall offend the eyes, or ears, or taste of those we associate with.

With regard to such things as are needful to be known by those who are, or who intend to be, at the head of an establishment, I have extracted a few passages from a very pleasant book, called "Mixing in Society," which may be useful. And to those requiring fuller information I would refer them to the book itself. They will find rules for presentation at Court, table of precedence, morning calls, riding and driving, balls, &c.

There is one subject connected with manners which I must say a few words about. I mean that painful feeling from which many girls suffer—shyness. It sometimes takes the form of apparent ill humour: no smile lights the face when addressed, and a gruff short answer is alone vouchsafed to the polite greeting of their friends. This, expressed so well by the French as "*mauvaise honte*," ("bad shame"), should be early corrected. Children who are shy should be allowed to see their mother's visitors as much as possible, and some small punishment given them if their manner to them is ungracious. The only chance of overcoming this unpleasant sensation is to mix in society as much as possible, and to make an effort to speak brightly and pleasantly when spoken to. But I believe older girls would seldom suffer from it sufficiently to make it apparent in their manner, if parents would correct it in their childhood.

The practice of not permitting children to talk during meals is unwise if too strictly enforced: they grow afraid to hear the sound of their own voices, and it is therefore most important for their future easy manner in society that they should be early accustomed to answer questions pleasantly and sensibly, looking straight into the face of the persons talking to them, with a bright smile, instead of averted eyes and gloomy expression, which is the manner born of this foolish shyness.

One great proof of good breeding, and which should also be taught early, is the manner to servants. So many think it quite unnecessary to address them with the smallest courtesy, or common kindness even, nor think of adding, "If you please" to their orders, or "Thank you" for their fulfilment. Rough, dictatorial manners to persons in a lower station than ourselves is one of the worst forms of ill breeding. It is cowardly to annoy or insult any one whose position prevents their resenting it, and scarcely any punishment is too severe for the child who is rude and insulting to the nurse, or any of the servants. Too great familiarity is also wrong and underbred, and in its way an equal unkindness, for it puts the servants out of their social position, and may lead them to forget the respect due to those placed in authority over them. A pleasant look and word for them always, a gracious acknowledgment of their services, a warm interest in all that concerns them, and a desire to spare them all unnecessary trouble, will insure their respect and affection, and secure for ourselves that best of service—*love* service. One of the

things that in this age is much to be condemned is—a careless and indifferent manner, a want of respect for superiors, and a careless, not to say vulgar, speech; everything is too much trouble, and we have jumped from the stately precise ways of our forefathers, from their verbose and stilted language, to a flippant indifference, and a total disregard to putting the “right word in the right place.”

The extreme and almost absurd deference once shown by the young to their parents and elders has all gone, and not only do they now seat themselves in their presence (which at one time was not allowed), but they take no heed to the fact that the other person, parent or otherwise, is standing. The “old lady” and the “governor” are the *sobriquets* by which father and mother are distinguished, and it is no uncommon sight to see them actually permitting their parents to run about and wait on them. It is well to consider how far all this is right. There may not be less affection between parents and children than in the olden time; perhaps more really exists; but the reverence, which is a scriptural injunction, should be evidenced in manner as well as cherished in the heart. In short, in any relation of life, courtesy, kindness, and consideration must form the materials to make a true lady.

But however particular we may be on the subject of Etiquette, we cannot exceed the Chinese, whose rules are contained in two hundred volumes! And never could Shakespeare's words be more appropriately bestowed than on a Chinese Emperor: truly might we say “uneasily lies the head that wears that crown.”

The unhappy individual thus dignified must neither walk, sit, eat, drink, wake or sleep, marry or pray, without strictly consulting this extraordinary book of imperial etiquette. Treated by his subjects with such reverence that the highest in the land must hide their faces when he passes, bend at the mention of his name, or at its sight on paper, and his awful presence must never be seen save through the screen of yellow silk behind which he moves. Bound by the rules of the inexorable book not to sneeze, or laugh, or cough, or yawn, or stretch himself, or lean back in his chair—surely the Emperor of China would willingly change places with the veriest slave in his dominions. How happily contrasted are the lives of our Sovereigns, who in the privacy of their homes can forget the burden of state, and, laying aside the trammels of royalty, be as free to enjoy life as any of their humble subjects! Not that we would wish in any way to forget that “*noblesse oblige*,” that many an act permissible to some private individuals might not become one placed in the exalted position of a Sovereign. Such distinctions as mark the differences of rank are right to remember; but that the accident of birth should be permitted thus to burden a life is sad to contemplate, and those who possess the highest ambition will scarcely be anxious to be made Emperor of China.

I subjoin the following hints for dinner parties from the book I have named, and will add what may be useful for young housekeepers—a list of food in season.



DINNER PARTIES.*

IT is impossible to over-estimate the importance of dinners. Providence," says Dr. Prout, "has gifted man with reason, therefore is left the choice of his food and drink, and not to instinct, as among the lower animals. It thus becomes his duty to apply his reason to the regulation of his diet; to shun excess in quantity, and what is obnoxious in quality; to adhere, in short, to the simple and natural, among which the bounty of his Maker has afforded man an ample selection; and beyond which if he deviates, sooner or later he will pay the penalty."

There is no denying the fact that the wise as well as the foolish must perforce be a slave to his cook and his stomach. Napoleon is said to have lost the battles of Borodino and Leipsic because he had dined in too great a hurry. What a warning! History could, doubtless, supply hundreds of instances in which a badly-used digestion has wreaked no less important revenges. It should be the first duty of every housekeeper to obtain the best possible dinners for her family her purse can afford. Let no false sentiment lead her to consider indifference to food as an heroic virtue, or the due appreciation of it as a despicable proof of

* From "Mixing in Society: A Complete Manual of Manners." Routledge & Sons.

greediness. Man is what he eats, and woman is the caterer. Let her perform her duties well, and she will reap an ample reward.

The etiquette of the dinner-table should be mastered by all who aspire to the *entrée* of good society. Ease, *savoir faire*, and good breeding are nowhere more indispensable than at the dinner-table, and the absence of them is nowhere more apparent. How to eat soup, and what to do with a cherry-stone, are weighty considerations when taken as the index of social *status*; and it is not too much to say, that a young woman who elected to take claret with her fish, or eat peas with her knife, would justly run the risk, the punishment, of being banished from good society. An invitation to dine should be replied to immediately, and unequivocally accepted or declined; once accepted, nothing but an event of the last importance should cause you to fail in your engagement. To be exactly punctual on these occasions is the only politeness. If you are too early you are in the way; if too late you spoil the dinner, annoy the hostess, and are hated by the guests. Some authorities are even of the opinion that in the question of a dinner-party "never" is better than late, and one author has gone so far as to say, "If you do not reach the house till dinner is served, you had better retire and send an apology, and not interrupt the harmony of the courses by awkward excuses and cold acceptance."

When the party is assembled, the mistress of the house will point out to each gentleman the lady whom he is to conduct to the table. The guests then go down according to precedence of rank. This order of precedence must be arranged by the host and hostess, as the guests are probably unacquainted, and cannot know each other's social rank. If the society is of a distinguished kind, she will do well to consult Debrett or Burke before arranging her visitors.

When rank is not in question, other claims to precedence must be considered. The lady who is the greatest stranger should be taken down by the master of the house, and the gentleman who is the greatest stranger should conduct the hostess. Married ladies take precedence of single ladies, elder ladies of younger ones, and so on. A young bride takes precedence of all other ladies.

A dinner need not be costly to be attractive. Walker, in his celebrated "Original," observes, "Common soup made at home, fish of little cost, any joints, the cheapest vegetables, some happy and unexpected introduction (as a finely-dressed crab, or a pudding)—provided everything is good in quality, the dishes well dressed, and served hot and in succession, with their adjuncts, will insure a quantity of enjoyment which no one need be afraid to offer."

Observe, however, these three little words—*with their adjuncts*. Herein lies the gist of the sentence—here speaks the wisdom of the practised diner. On the prompt and quick serving of these same adjuncts half the enjoyment of dinner depends. How often an excellent dinner is spoiled by the slow arrival or non-arrival of those necessary condiments, without which neither meat nor vegetables have their proper

flavours! The best beef is spoilt if it cools while we are waiting for the mustard; veal is almost uncatable if the lemon has been forgotten, or the broiled bacon omitted; asparagus, though served in December, would cease to be a delicacy if sent up without melted butter and toast. The mistress of a house should never leave these small details to the memory or judgment of her cook, but should order the accustomed adjuncts with each dish. To know these things is not difficult, and not to know them is to shock the prejudices or disappoint the appetites of those who have been accustomed to the received routine of cookery. We have known an excellent and accomplished lady so ignorant of these bye-laws of cookery as to order carrots with roast beef and roast pork, and omit them with boiled.

Though a strong prejudice exists in the minds of some respecting the food preserved in tins—especially from Australia—I would, from personal experience, strongly recommend them. The soups and the *corned* beef are especially nice, and all these things, including the Swiss milk, are most economical and useful to young housekeepers. To send up a nice little dinner, if an unexpected friend comes in, will afford great satisfaction to young husbands, as they would often like to bring a friend home, but fear the clouded face of the little wife, who has only got a small dish of cutlets for herself and husband. Add to this some ox-tail soup, cold beef, and some curried chicken—all to be had in tins—and a nice fresh salad, and some pastry from the nearest pastrycooks'; and, at reasonable cost and little trouble, a nice little dinner is quickly arranged.

THINGS IN SEASON IN THE DIFFERENT MONTHS.

JANUARY.

Meat.—Beef, mutton, and veal.

Poultry and Game.—Pheasants, partridges, hares, rabbits, woodcocks, snipes, turkey capons, pullets, fowls, chickens, pigeons.

Fish.—Carp, tench, perch, lampreys, eels, crayfish, cod, soles, flounders, plaice, turbot, thornback, skate, sturgeon, smelts, whittings, lobsters, crabs, prawns, oysters.

Vegetables.—Cabbages, savoys, colewort, sprouts, brocoli, leeks, onions, beets, sorrel, chervil, endive, spinach, celery, garlic, potatoes, parsnips, turnips, shalots, lettuces, cresses, mustard, rape.

Fruit.—Apples, pears, nuts, walnuts, medlars, grapes.

FEBRUARY AND MARCH.

The same as before, with the addition of ducklings.

APRIL, MAY, AND JUNE.

Meat and Poultry.—Same as before, with the addition of lamb, venison, leverets.

Fish.—Salmon, chub, mackerel, and the same as in the previous months.

Vegetables.—Peas, beans, asparagus, artichokes, salad.

JULY, AUGUST, AND SEPTEMBER.

Meat.—As before.

Poultry.—As before, green geese, plovers, woodcocks, wheatears.

Fish.—Cod, haddocks, flounders, plaice, mullet, *mackerel* up to August only.

Vegetables and Fruit.—All sorts.

OCTOBER, NOVEMBER, AND DECEMBER.

Meat.—As before, with pork.

Poultry and Game.—Partridges, pheasants, teal, wild duck, snipe, grouse.

Fruits.—Prunes, nuts, quinces.

Vegetables.—As in January, all root vegetables in full season.





PRIVATE TUITION.



F I HAVE spoken in a former part of this book of Teaching as an employment, but that had special reference to the instruction given in Sunday schools to the poor and uneducated classes.

I would make a few suggestions now to those who might feel inclined either to assist their parents, by educating their younger brothers and sisters (a laudable work, which I would warmly encourage), or to make themselves independent by becoming daily or resident governesses.

Much has been written and said, and with a certain amount of truth, of the miseries attending the life of a governess; but in the majority of instances, I believe it to be the young ladies' own fault, and that the strict fulfilment of duty in this, as in every other case, must bring respect and honour. But this is not the subject to which I would specially direct your attention: it is the mode of teaching the little ones entrusted to your care, and their general management.

In the first place: the teacher herself should have some qualifications without which her success would be very doubtful.

Patience and cheerfulness, and above all love—love for the work, love for the children, and sympathy; the power to see things with their eyes as well as your own, to look at things from their point of view and keen observation to note the different dispositions, and the different modes

of treatment required for each child ; for, it must be remembered, the children of the same parents, under the same influence and training, are as unlike each other as possible, mentally and physically. I am sure this is not a fact sufficiently noticed or acted on. It is the great fault that attends schools : there is not time there to notice these shades of character. The class must be taught alike, must learn the same amount of lessons, prepare the same number of exercises, eat the same food, take the same walks—they can give no idea of favouritism, by giving one child less fatigue of mind and body, better food, more encouragement—they must be all used alike. But no mistake can be greater, and the greatest possible tact is needful in the mother of a family, the nurse, or teacher, to use each child in accordance with its own peculiarities, and yet cause no jealousy.

Some children have much keener perceptions than others, better memories, and thus the poor little child who has a defective memory, or dull comprehension, is too often accused of obstinacy, because she cannot say the lesson so glibly run over by her differently constituted sister. It is most important to try and find out the difference between *will* not and *cannot*. What appears so easy to the teacher is so difficult to the taught, and you should try when you are teaching the alphabet or the simplest one-syllable words, to think how long it would take you to master Hebrew or Sanscrit, and then you would no longer be impatient, or deem the little child obstinate who is struggling with the effort to discover that dog spells "dog" and cat "cat," or give a right name to each of those hieroglyphics which are only A B C to you.

Another important thing to remember in teaching is that the young eyes soon tire, and that often when the child is scolded for inattention, it is because it can no longer see the letters distinctly, the lines are all jumbled together, the poor child grows confused, and the more effort it makes the worse it becomes. Reading, for very young children, should never exceed four or five minutes, no spelling should be allowed in the reading ; the little scholar should be told all the words in a sentence, and made to read it till it does so without a mistake ; then she should be told to find the same words contained in the sentence in other parts of the page, and as soon as she can write, be made to write some of the words she has been reading. This is the commencement of dictation, which is the best mode of learning to spell.

When writing becomes tolerably easy to your pupils, you should each day give them some dictation, first making them write slowly each word you read, and then giving them several words, and in the more advanced stage, reading a short sentence over slowly, and making the pupil write it from memory.

I would also advise as few lessons to be given as possible : memory should be strengthened by such methods as I have suggested above, and by learning poetry ; but history and geography are better impressed on a child's mind by reading books on the subjects, and being questioned strictly on what they have read, afterwards. This questioning is a most

valuable mode of instruction. The simplest two-syllable story they have read aloud, they should be able to tell you about when the book is closed.

With young children, continual variety of employment is important. Never keep them long at any one study, and at the slightest sign of weariness, give them—if only a few moments—rest.

The *Kindergarten* toys are excellent things for young children—joining amusement to study in an admirable manner. They exercise their eyes in colour and form, and their little fingers in ingenious contrivances.

A very good method of teaching the alphabet is to sing it to the children, and make them join with you : it is astonishing how soon the stupidest child will learn it in this way.

Music is so completely a natural taste, that the youngest child is susceptible to its influence. The tiny baby is soothed to sleep by its power, the peevish weary child amused, and it is a most admirable vehicle of instruction ; it varies the monotony of the lessons, and greatly assists the memory. Songs with actions are always amusing, and are good and wholesome exercise for mind and body. The selection will, I hope, be found favourites with the children, which I will add at the conclusion of this chapter.

A good mode of giving dictation is to invent an absurd story, which answers quite as well the object of learning to spell, as a grave and dull page of history. "Once upon a time there was a pig with a large curly tail, and it lived in a sty with a lot of little pigs, whose only mode of talking to one another was by the strangest little squeaks imaginable." Surely that is better than "The English are religious, and often even fanatical, proud, bold, very industrious, rough, haughty, but noble"? One is quite as true as the other, and more amusing. The merry bright laugh that will greet the story of the pig will amply reward the narrator, and the spelling lesson will be just as well achieved.

Miss CORNER'S "Play Grammar" I would warmly recommend as an admirable introduction to that study, and as soon as possible it is advisable to make your pupils write letters, so that they may become good, clever correspondents, able to convey their meaning in a few words, and yet in the best possible English—a rare accomplishment in these days.

Letters of business should be short and plain, proper names of persons and places plainly written, and directions *very* distinct. Letters to friends should be written as much as possible as the writer speaks, containing all family details likely to interest the person addressed ; and children encouraged to write thus to their little friends would, when older, find no difficulty in keeping up a correspondence, which is often such a comfort to those whom circumstances have compelled to go abroad, and who value every word which speaks of home.

"I hate writing ; I don't know what to say," is a common remark amongst young ladies ; or, on the other hand, thinking they do know,

pages of letter-paper are scrawled over, ill spelt, ill written, and badly indited, with the concluding injunction to "burn this horrid scrawl."

Early training to write sensibly, and to the most intimate friend well and legibly, will be found of inestimable value in later years; and time is indeed not lost in teaching and encouraging our little ones to write a good letter.

Rogers the poet had a great horror of a lady's letters, saying that they always wrote so much more than was necessary, and used to tell a story of a lady who, he said, was the best correspondent he ever had. He wrote to her, saying, "In one word, will you dine with me on Tuesday?" She answered simply "Yes," to his great delight.

Lady Mary Wortley Montague and Madame de Sevigné are model lady letter writers, and girls would do well to read their letters. They are excellent specimens of their respective languages.

GEOGRAPHY is best learnt by drawing maps. The pupils should copy them first once or twice, and then draw them from memory.

HISTORY should be taught by reading, and the History of England and France should be studied together. For very young children anecdotes from history should be told them, and the excellent pictorial histories published for them is a great help in impressing the principal events on their minds.

In teaching ARITHMETIC, which study should not be begun too early, it is wiser to make it as practicable as possible—to show them first each separate coin, and tell them their respective values, and thoroughly make them understand the meaning of each rule—that multiplication and addition are to *increase*, reduction and subtraction to *decrease*, and show them this by the coins themselves: show them that four threepenny pieces go to one shilling, and three fourpenny pieces; five sixpences make half a crown, &c.; and then they will no longer be puzzled to know how many fours and threes there are in twelve, or fives in thirty, or feel that division is difficult; in short, in every study, strive first to make them understand its object, its practical use, and you will then excite their interest and attention.

Much good instruction may be given to young children out of doors during the morning walk. Let them spell the objects they see; tell you what the different things are made of, what are the principal parts of a house, the names and uses of the trees, which will all encourage observation, and be much better than a lesson got by rote, and barely understood.

The following songs, with action, which I have before alluded to, will, I think, help the young teacher in her efforts to keep her pupils bright and amused, and save the school-hours from unwholesome monotony.





SONGS FOR THE CHILDREN.

SOWING OATS.



HE tune, with the words, of this song are published in Miss LAWFORD'S "Girls' Book," but it is not an easy air to catch, and would be better adapted to some tune the children know.

THIS is the way my father sows
His oats as through the fields he goes.
And when the grain springs from the ground,
He folds his arms, and, gazing round, says,
"Soft rain, fall, and bright sun, shine,
And make my oat-crop fine."

This is the way my father reaps
His oats, and when they lie in heaps,
In yellow heaps upon the ground,
He folds his arms, and, gazing round, says,
"Rain, keep off, and, bright sun, shine,
And make my oat-crop fine."

This is the way my father binds
His oats in sheaves, and when he finds

No more remaining on the ground,
 He folds his arms, and, gazing round, says,
 "Thanks to rain and bright sunshine,
 My oat-crop has been fine."

This is the way my father's oats
 Are made to lose their husky coats,
 And when the flail rings on the ground,
 He folds his arms, and, gazing round, says,
 "Come what will, come rain or shine,
 My oat-crop is housed in time."

Each action which is mentioned in the song—sowing, reaping, &c.—must be imitated by the children. The binding of the sheaves must be represented by the players putting their arms round each other, and the threshing by tapping on the shoulder of the next neighbour.



THE BAKER.

To the tune of the "Mulberry Bush."

This is the way the baker makes
 Pies and buns, bread and cakes,
 As fast and bright the sparks run up
 The oven's roaring chimney.

This is the way he carries the bread,
Poised so well on the top of his head,
As fast and bright the sparks run up
The oven's roaring chimney.

This is the way they chop the wood
To make the oven warm and good,
And all the sparks so fast and bright
Run up the roaring chimney.

This is the way the baker's man
Goes his rounds as fast as he can,
As fast and bright as the sparks run up
The oven's roaring chimney.

This is the way we eat the cakes,
The pies and buns the baker makes,
As fast and bright the sparks run up
The oven's roaring chimney.

As in the foregoing song, the children must imitate each action that is mentioned.

SONG.

To the tune of the "Mulberry Bush," to be sung in the same way.

This is the way we children play,
This is the way we children play,
This is the way we children play
On a sunny summer's morning.

We gather daisies and weave them in chains,
Weave them in chains, weave them in chains;
We gather daisies and weave them in chains,
On a sunny summer's morning.

(The children must pass their arms through each other's in imitation of the chain.)

We play at travelling in railway trains,
In railway trains, in railway trains;
We play at travelling in railway trains,
On a sunny summer's morning.

(The children must run round one after the other, making a noise resembling, as near as they can, the screech of the railway whistle.)

We hide in the hedges under the trees,
Under the trees, under the trees;
We hide in the hedges under the trees,
On a sunny summer's morning.



(Here the children must crouch down behind each other.)

We chase the leaves blown along by the breeze,
 Along by the breeze, along by the breeze;
 We chase the leaves blown along by the breeze,
 On a sunny summer's morning.

(Here they must imitate catching the leaves, moving quickly round.)

Then joining hands in a merry ring,
 We gaily laugh and loudly sing.

This is the way we children play,
 This is the way we children play,
 This is the way we children play,
 On a sunny summer's morning.

THE FARM.

To the tune "Merrily danced the Quaker's Wife."

Come, little ones, come, and we will see
 How busy and happy we can be;
 In fancy we'll in the country go,
 And work in the farm like this, you know.

First the milking-pails we'll bring,
And milk the cows as thus we sing:
"So-ho! so-ho! stand over;
Steady, Rose and Clover."

Then in the barn we'll thresh the wheat,
To make sweet bread for all to eat;
So-ho! so-ho! work gaily,
For bread we're wanting daily.



Into the meadow to toss the hay,
Laughing and singing all the day;
So-ho! so-ho! work gladly—
It's better than working sadly.

Now feed the chicks to make them lay
Sweet fresh eggs for every day:
So-ho! so-ho! my chickens,
We'll bring you tempting pickings.

Now home again when day is done,
The red sky shows the setting sun:
So-ho! so-ho! now sleep away,
We don't work any more to-day.

The little birds will seek their nest,
 The weary limbs will gladly rest,
 And so, my little ones, will we,
 And see how quiet we can be.
 Hush ! hush ! hush !

The actions expressed in the song must be imitated, and the two last verses sung very softly, getting slower and softer to the end.

USEFUL RECEIPTS.

TO PRESERVE FLOWERS.

RLACE a lump of clay or other such material in a jar so that the flower may stand upright in it ; then very gently and gradually cover the flower entirely with fine dry silversand. Leave it for some weeks till thoroughly dry. In this way flowers will retain their petals and colours for a long time, only being rather brittle when taken out.

A RECEIPT FOR REVIVING BLACK SILK.

Take out all grease-spots first with several sheets of blotting-paper placed one under and one over the silk, and the application of a hot iron. Then spread the silk upon a smooth ironing-board. Mix a tea-cup full of porter in a pint of water, with a lump of salts of ammonia, about as large as a nut. Dip a clean sponge in this, and squeeze it nearly dry ; then rub the silk carefully, so as not to crease it. When thoroughly cleaned in this way, roll it on a roller, and leave it till nearly dry. Unroll it and shake it ; roll it on again. Repeat this till the silk is quite dry and smooth. It will look nearly equal to new. It is on no account to be ironed.

TO RAISE THE PILE OF VELVET.

Hold the velvet over the steam of hot water, and at the same time hold a heated iron sufficiently near the right side to draw up the pile, but not to touch it.

TO KEEP INK IN GOOD CONDITION.

A few drops of brandy will prevent ink from freezing. A tiny pinch of salt will prevent its turning mouldy.

TO MAKE AN EXCELLENT POMADE.

Place a beef marrow-bone before the fire or in the oven in a dish, and

allow all the marrow to dissolve. Pour it in a basin, and let it get cold. Beat it well with a fork. Add by degrees equal quantities of castor oil and olive oil, and continue whipping it while adding the oil until it is quite smooth, and not much thicker than good cream. A dram of oil of rosemary will scent it, and also be a slight astringent for the hair; but this quantity will not be sufficient if the marrow-bone should yield very well. Mix the scent well into the pomade. Put it in pots or wide pomade-bottles, when it will gradually become firmer. Rub it well into the roots of the hair: it is nutritive, and not very greasy.

TO MAKE CAMPHOR BALLS FOR CHAPPED HANDS.

Take three drachms of spermaceti, four drachms of white wax, one ounce of almond oil; melt all together, and stir into the mixture three drachms of camphor, powdered, and moistened with spirits of wine. When well mixed pour it into egg-cups, so that when hardened it may turn out in balls, with the flat surface ready for use.

AN EXCELLENT HAIR WASH.

A good handful of sprigs of box, and a somewhat less quantity of sprigs of southernwood or "Old Man," as it is called by the country people. Put these into a stewpan, with about three pints of water, and let them boil gently till the water is reduced to a quart. Strain it through a fine muslin, and put it in a wine-bottle. Add two table-spoonsful of brandy to preserve it. Well wash the head with it three times a week. It is not for beautifying the hair, but for thickening and restoring it, when, from illness or any other cause, it has become weak and thin.

TO PREVENT MOTH IN FUR.

When about to put your furs away for the summer, beat them well with a small cane. Wrap them lightly but thoroughly in old linen, placing some small lumps of camphor inside; then put them in boxes well closed. Before using them again, beat them as before, and expose them to the air for a few hours till the smell of the camphor has passed away.

TO FOLD VELVET.

Velvet should always be folded face to face. If linen be laid between, it will clean the velvet, which will then not require brushing. A piece of black crape over a pad is the best brush for velvet.

TO MAKE COLD CREAM.

Put a lump of lard in a wash-hand basin, and add rose-water to it gradually, beating it well with the hand until it is quite well mixed, and of the consistency required. Place it in pots; cover them with lead-paper to keep in the scent, and put on the lid.

TO MAKE PRETTY SCREENS.

Gather fronds of elegant ferns, and carefully dry them between pads of blotting-paper. Make a hand-screen of white silk upon a frame, arrange the sprays of fern upon the silk with taste, and fasten them with a little white of egg, or isinglass dissolved in spirit : very little will keep the ferns in their places. Then strain tightly over them *fine* white tulle or net, the clearest that can be got ; sew this round the edge of the frame, and add a deep silk fringe and handles.

TO MAKE COVERS FOR FLOWER-POTS.

Take the shape and size of the flower-pot in stiff buckram, or milliner's bonnet-net. Choose ears of wheat, barley, or oats, having even stalks of smooth straw ; tack them close together round the upper edge of the shape, leaving the ears to stand upright above the pot : they must be *quite* close together at the top to look well ; tack them also at the bottom in order to place them evenly. Take green or cherry-colour satin ribbon, about half an inch wide, and after undoing the tacking at the bottom, plait it over and under the straws, commencing from the top until the whole is filled up : fasten off securely at the bottom. Cut the straws even a little below the edge of the ribbon, draw out the buckram shape, which will serve over and over again. Make handles if you like, of straws and ribbon, and sew them at each side.

Lavender stalks may be used in the same way ; but they are not so pretty, though the scent is pleasant.

TO MAKE LANDSCAPE FIRE-SCREENS.

Draw a landscape on cardboard, cut the shape and size required. Paint the *foliage* in muriate of cobalt ; all that should be *blue*, in acetate of cobalt ; all that should be *yellow*, in muriate of copper. These all will be invisible when dry ; when held near the heat of the fire, the colours will appear, and will again vanish as the screen becomes cold. These may be called Magic Landscapes.

TO MAKE FRENCH HONEY.

Take six eggs, leaving out two of the whites ; one pound of lump sugar ; a quarter of a pound of fresh butter ; the juice of four lemons, and the rind of two, grated. Put the butter and lemon in a basin ; beat the eggs ; break the sugar into small pieces : mix all together, and stir it over the fire, in an enamelled stewpan, till the whole is amalgamated and becomes of the consistence of honey. Put it in a jar and tie it down. It will keep many weeks, and is used in open tarts or tartlets instead of jam. It is like rich lemon cheesecake, and very good.

PARADISE PUDDING.

If you'd have a good pudding, pray mind what you're taught ;
Take four pennyworth of eggs, when they're six a groat ;

Take the same of that fruit with which Eve once did cozen,
Pared and well chopped, at least half a dozen;
Six ounces of bread, but without any crust,
And the crumb must be grated as fine as fine dust;
Six ounces of currants, and pray pick them clean,
Lest they grit in our teeth (you know what I mean);
Six ounces of sugar won't make it too sweet;
Add some nutmeg and allspice to make it complete.
Three hours let it boil, without hurry or flutter,
And serve it with sauce, made of brandy and butter.

TO MAKE PORT-WINE JELLY FOR INVALIDS.

One ounce of isinglass; one ounce of gum arabic; two ounces of white sugar; one pint of port wine. Let the isinglass, gum, and sugar steep all night in half the quantity of wine. In the morning, simmer it over a *very* slow fire till dissolved. Add the rest of the wine, and boil it slowly half an hour. Strain it in a basin or mould. Give the patient a piece of the jelly, about the size of a walnut, two or three times a day. It may be made with white wine if necessary; also, if the wine be too strong, three-quarters of a pint may be used, with one-quarter of a pint of water.

TO MAKE ARROWROOT CAKES.

Beat five ounces of butter to a cream; add to it six ounces of sugar, three eggs well beaten, and one pound of arrowroot, well sifted. Beat all well together for fifteen minutes; dredge flour on tin plates, and drop the batter on them, each about the size of a walnut. Shake a little sifted sugar over them, and bake them in a brisk oven. These are delicious little cakes, and very nourishing and wholesome. If for invalids, omit one egg and a little of the sugar and butter.



OUTDOOR GAMES.



Flower Dolls.

GAMES FOR THE LITTLE ONES OUT OF DOORS

WHEN the long bright days come, and the little ones go out to play in gardens or meadows, it is well to know some quiet amusement which can take the place of the running games when it grows too hot: games played without toys, for the glowing summer sun does not very well suit Dolly's waxen face, and little folks are not so fond of burdening themselves with anything more than themselves to carry; so I must recommend them to make

FLOWER DOLLS.

A plant well known to country children called the arum, or cuckoo-pint, which you will find in the hedges during the months of April and May, will make a very good imitation doll.

The plant has a long green sheath in the centre of the leaves, which, when unrolled, discovers a long club-shaped column, giving rise to its name of "lords and ladies." Sometimes this is of a deep violet, at others a buff or pale green. This must be pulled out, and the leaf of a scarlet poppy, or any large-leaved plant, fastened round the lady's waist for a skirt, by a fibre which will serve for a string. Then gather the green calyx or cup of some other flower, and make her a cloak, and your little lady will appear like this picture.



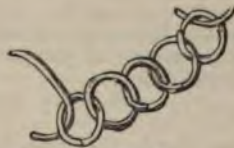
Flower Doll.

FLOWER CHAINS,

made of daisies, dandelion-stems, or ivy and beech-leaves, are very pretty. The latter would be very useful as floral decorations on occasions of birthdays, &c. The daisies must be gathered, and the stems cut off, and threaded with a long needle and thread through the eye of the daisy, like beads. Some children push the stems through the eyes, but I am assured by some little "authorities" on the subject that the former is the better plan.



Daisy Chain.



Dandelion Chain.



Ivy Chain.

The dandelion-stems are hollow, and narrower at one end than the other. Having nipped off the flowers, you must push the thin end into the other, making the ring any size you like; and passing another stem through the ring, proceed as before.

The ivy chains are done by putting the stem of one leaf through the top of the other, and passing it back underneath its own leaf. The drawings will give you an idea of how these will look when done.

RUSH BASKETS.

To make these, first take three rushes and plait them together, and tie the plait into equal-sized circles; then take a long rush and put it half through the plait, and bend it in the middle. Keep on doing this into more rushes all round the circle, which will form an edge. Then take three more long rushes and plait them together to make the handle, leaving ends the same length as those you have put round the edge; let these ends be opposite to each other as far as the plait. Then take all the ends and tie them together with a strong rush, which will form the bottom of the basket.

One of these baskets filled with wild flowers and grasses is a pretty thing to bring home to mamma after a country ramble.

MELON-SEED BIRDS.

String water-melon seeds in the form of a diamond thus: take five threads and a large needle, tie the threads together at the end in a knot; then pass them through a single seed, then thread two seeds, then three, then four, then five, then four again, then three, then two, then one. Tie the ends together, and leave them twisted three or four inches long. Stick a feather at one end for the tail, and a piece of wood for a beak at the other. If you pull the string up and down, they look like two birds fighting.

"I HAVE A LITTLE DOG"

is a game for the cooler weather. The little ones must stand in a circle, holding each other's hands. One of them takes a handkerchief and runs round the circle, singing, "I have a little dog, and it shan't bite you, and it shan't bite you, and it *shall* bite you." She must say these last words to the little one to whom she wishes to drop the handkerchief. The one who receives it must run after her, and if she succeeds in catching her, she becomes the one who goes round, and the game goes on as before.

TAKE CARE!

This is a very good game to play at the sea-side when the little ones are tired of making sand castles. You must fill a little wooden pail with sand, and stick a piece of wood in the middle. Each child must take

away some of the sand without upsetting the stick, calling out at the same time, "Take care!" The one who upsets the piece of wood must pay a forfeit.



SOAP-BUBBLES.

Most little children are well acquainted with this game, but I insert it here in case there are a few who have never blown soap-bubbles. You must have a basinful of thick soapsuds, then you must have a clay pipe, or a large straw will do, and having put it in the soap, you must raise the pipe and blow steadily and gently until a large bubble forms at the end of your pipe. Shake the pipe gently, and the beautiful ball will float in the air, shining with all the bright prismatic colours.

THE SNAKE.

This is a very amusing game if the head girl is quick in her movements. All the little girls must take hold of one another's dresses. The first one must wind about with the action of a snake, the other children following in her footsteps.

This is another way of playing the old game of "My Grandmother's Needle," with this difference: that the players take hands in a line, and the two top ones sing,

"Grandmother's eyes are grown so dim,
Her needle she can't fill."

The two at the other end reply,

"Our eyes are very bright and good,
Thread it for her we will."

Then the first singers raise their arms, and the whole line runs through.

THE SILLY SHEPHERDESS.

This game requires a good many children. One must be a Wolf, and one a Shepherdess; the rest must be Sheep. The wolf must hide herself, then the shepherdess must say she wants to go out; but instead of counting them, she measures them, then she goes away. One of the little lambs says, "Sister lambs, I should like to have a little run outside the fold. If the shepherdess should come while I am gone, will you try to prevent her from finding out that I am gone?"

"Yes, we will try."

Then the lamb runs away, and is carried off by the wolf. When the shepherdess returns, the lambs stretch out their hands to make up for the absence of the other; so when she measures them, she thinks it is all right. She then goes away again, and another little lamb goes off, and so on until so many have gone that the silly shepherdess perceives it. She then goes to the wolf, and says to him, "Wolf, wolf, give me back my lambs."

"You shall have them if you can catch them."

And he lets the lambs out of the den. The shepherdess runs after them, and the first one she catches becomes shepherdess in her turn.

THE CAT AND MOUSE.

A Cat and Mouse must be chosen from the children; the others take hands and form a circle, with the mouse in the middle. They must sing these words, "Pray, Mrs. Mouse, are you within?"

MOUSE. "Yes, kind sir, and I'm sitting to spin."

CAT. "Mew! mew! mew!"

The cat must try to catch the mouse, who must run in and out of the circle. The cat must say, "Mew!" when she catches the mouse, or else it may be free again. The dancers must help the mouse by holding up their arms for her to run through. If the cat manages to get into the circle, the two who have let her do so must become cat and mouse. When the cat catches the mouse, it must pay a forfeit.

TOM TIDDLER'S GROUND.

A piece of ground must be given to the child who takes the part of Tom, which is "Tom Tiddler's ground." The rest of the children come up, singing, "We are picking up gold and silver."

Tom Tiddler hears them and rushes out to try and catch them. The one who is caught becomes Tom Tiddler.



HOOP AND SKIPPING-ROPE.

I need not describe these games, as they are well known to all little children, but I recommend them as excellent exercise.

TOUCH WOOD.

This game is a very easy one and can be played by quite little ones. One has to catch the others, who are only safe when they touch wood.

HONEY-POTS.

One of the players is chosen to be the Seller, and one the Buyer; the rest are Honey-pots. The latter must clasp their hands under their knees. The purchaser must come and ask for some honey-pots; the seller shows them to her. She may make any absurd remark upon them she pleases. She must at last choose one, who must then be weighed. This is done by two persons taking hold of the chosen one's arms, and swinging her to and fro. She must take care not to let her hands unclasp; if she does, she must pay a forfeit. After the buyer has chosen them all, another buyer and seller are chosen, and the game begins again.

TOUCH HE.

This game is something like Touch Wood, only there is no "home"

for the children. The one who is touched immediately becomes "he," and catches the others in her turn.

PUSS IN THE CORNER.

Four children are placed at four corners of the lawn, who are supposed to be Cats. One stands in the middle. She must go to each cat in turn, and say, "Puss, puss, will you give me a little water?"

The cats must decline, and while she is talking to one, the others must change places. If the cat can get into one of the places, the one who is left out becomes cat.

THE FRENCH ROLL.

One player must be the Purchaser. She must stand on one side, while the others are to arrange themselves in a long row one behind the other. The first player is the Baker, the last the French Roll, the rest are the Oven. The purchaser comes up to the baker and asks for her French roll. The baker says it is at the back of the oven. When the purchaser comes to take the French roll, she must run to the top. If she is not caught before she gets there, she becomes baker. The game can be played with forfeits if preferred, the French roll paying if she is caught.

FIVE GEESE IN A FLOCK.

The children sit in a row, all excepting one, who stands opposite as Market Woman. She must walk down the room, saying one word of the following rhyme to each person:

"Please, good farmer, cut the corn
Keep the wheat and burn the thorn;
Shut your gate and turn the lock;
Keep the five geese in a flock."

As soon as she says "flock," the first one touched jumps up and runs away. While she is catching that one, the others must run away. She must catch each one, and re-seat her in her place. The first one caught becomes market woman.

THE JINGLER.

This game is something like Blind Man's Buff. One of the children must be blindfolded, and another takes a little bell. This one is called Jingler. The blind girl must call out, "Jingler, where are you?"

The jingler must then ring her little bell, and the blind one must run after the sound, while the jingler dodges her all over the place. If the jingler is caught, she becomes blind.

CATCH BALL.

The children must stand in a ring and throw the ball to each other.

Whoever drops it must be out of the game for six turns. If only two are playing, this way is very amusing. They must stand opposite to each other; one takes the ball and throws it at the other. If the latter fails to catch it, she must go and stand upon the spot where the ball has fallen, and throw it from there. Sometimes the players get so close together that there is scarcely room to throw the ball; sometimes they are so far apart that it is impossible to catch it. This makes a good deal of fun.



HIDE AND SEEK.

The players must divide into two parties. One party must go and hide themselves, and the others must go and look for them, when they hear them cry, "Whoop!" When they are found, the other party must go and hide; if they cannot find them, the same party hide again.

Another way to play is to fix on a certain spot of ground for a "home," to which the hidden children must run before the others can catch them.

THE SURPRISE

The children all stand in a circle, with their hands behind them, and with their eyes fixed on the ground. If they raise them, they pay a forfeit. One of the players must go round the circle with a handkerchief, which she must slip into one of the players' hands, taking care not to let the rest know who has it. The one to whom it is given must

suddenly whisk it up, and throw it at one of the others. The one touched is, of course, surprised, but she must instantly run away, as the first player is waiting outside the ring to catch her. If she escapes and returns to the ring without being captured, her pursuer must pay a forfeit; if she is caught, they change places.

FOLLOW MY LEADER.

This is a very amusing game if you have good ground to play on. One must be the Leader, and the others must follow, doing exactly the same things as the leader. She must take them through some rather difficult places, so that the others have some trouble in following her; and, of course, the more absurd antics the leader makes the better. They must all be carefully imitated by the others.

THE STONE.

One child must kneel down in the middle of the lawn or meadow, and pretend to be a Stone; the other children must come and dance round it. Suddenly the stone must jump up and run after them, and the child that is caught becomes Old Stone. If none are caught, the first player becomes Stone again.

OUT OF DOORS AMUSEMENTS.

ARCHERY.

THERE has been no art carried to a higher degree of perfection in England than that of Archery. It was used by our ancestors as a weapon of war as well as an object of amusement. In the seventeenth century archery was highly commended as a healthy exercise, and practised also much by ladies. Margaret, the daughter of Henry VII., shot a buck in Alnwick Park, and Queen Elizabeth, on a visit to Lord Montacute, in Sussex, killed three or four deer out of thirty put into a paddock for her amusement.

Roger Ascham, who was a great authority on this subject, informs us, in his "Toxophilus, or the Schole of Shooting," as says Mr. Strutt, "that it was necessary for the archer to have a bracer, or close sleeve, to lace upon the left arm, made of a material sufficiently rigid to prevent any folds which might impede the bow-string when loosed from the hand, and a shooting-glove, for the protection of the fingers."

It is a most delightful amusement, and well adapted for ladies. The position is, or should be, as Roger Ascham tells us, a graceful one. The



ARCHERY.

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bow must be raised gradually by the left hand, at the same time that the string is raised by the right, and when the arrow is drawn about two-thirds of its length, the neck of it should be brought close to the right ear, and the aim taken. To teach by a book such a pastime is almost impossible; it needs practice alone to arrive at perfection, and it is well worth the time spent on it; for, as the author of "Every Boy's Book" justly says, the practice of archery "has all the advantage of field sports, and is adapted to every age and every degree of strength;" and of great advantage to young ladies, whose sedentary occupations make it advisable that some exercise should be found for them, which



will, by its amusement, induce them to enter into it with zeal and energy. Archery possesses the advantage of *air* and *exercise*, and is, therefore, highly to be recommended. In choosing your bow, get one you can easily pull at *first*, and change it for a stronger as you become more expert. Never shoot with another person's bow, as the might and strength of all differ, and you might have an accident with it, which would be as annoying to you as to the owner. Be careful, also, to keep the bow-string from untwisting or getting ravelled, and do not shoot alone, because you will probably shoot carelessly. To join an archery club adds to the excitement of the pursuit, and the hope of gaining a prize stimulates to exertion. Prizes are generally given: one for the arrow first in or near the goal, and the second for the number of shots on the target.

LAWN TENNIS.

Lawn Tennis is a most scientific and exhilarating game. The balls are hollow, made of india-rubber, and shall not be less than $2\frac{1}{2}$ inches, nor more than $2\frac{9}{16}$ inches, and not less than $1\frac{1}{8}$ oz., nor more than 2 oz. in weight.

The size of the court will necessarily vary with the size of the ground available, so no arbitrary rules can be laid down. The court must, however, be divided into two equal parts by a net attached to two posts, each 7 feet high. The net at the posts should be 4 feet from the ground, and 3 feet at the centre. True courts are 27 feet wide and 78 feet in length. The poles stand 3 feet outside the courts on each side. The setting-out of the ground differs somewhat from Badminton in the dimensions of the courts. Taking 27 feet as the length of the net, at a distance of 39 feet on both sides, lines called "base lines" are marked parallel with the net. From the extremities of the base lines other lines to the poles must be drawn to form the court. The court is divided lengthways by what is known as the central or half-court line into two equal parts. These are called respectively the right and left courts. At a distance of 21 feet from the net, lines called "service lines" are to be drawn parallel with it; when this is done the game may begin.

The players toss for choice of courts, and the right to serve ere they begin to play, but in future games the winner of the previous game serves, and the courts are changed at the end of every game.

If the winner of the toss choose right to serve, the other player may choose sides, and *vice versa*.

The players occupy the courts on each side of the net, and the player who "serves," that is, delivers the first ball, is called the *server*, or "hand-in," and is alone able to score; and if he loses the game he is called *striker-out*, or "hand-out," and his adversary becomes hand-in and serves.

It is understood that the hand-in shall not serve until the hand-out shall be prepared, but if the latter takes, or attempts to return the service, it is treated as good. In serving the ball the hand-in must stand so that one foot shall be without, that is, farther from the net than the base line of the court, and the other within or upon it, and must serve from the right and left courts alternately, beginning with the right, so that the ball shall drop between the net and the service side, and half-court lines, or on any such, lines of the court diagonally opposed to that from whence it was delivered. The hand-out is said to "volley" a ball if he strikes it before it has touched the ground; to properly "return" it, he must strike it before it touches the ground the second time. The hand-in is said to make a fault if in making a service it shall drop in the wrong court or beyond the service line, or if the server do not stand as directed; or if the ball served fall in the net, or out of court, or in the wrong court. And if he does this, he must serve again

from the same court, unless he served from the wrong one. A fault must not be taken, nor can it be claimed, after the next service.

According to the Hurlingham rules, revised by the M.C.C., which guide the majority of Lawn Tennis clubs and players, it is understood that the hand-in shall win a stroke if the hand-out fails to return the service or any subsequent stroke or strikes the ball so that it drops out of court, or "volleys" the service, for it is this volleying that is so tempting to the inexperienced player. Should, however, the hand-in make two successive faults, or so that it drops out of the court, or fail to return the ball in play so that it shall drop into the court, then the striker-out wins a stroke. Either player loses a stroke if the ball in play touches his hand or any other part of his person or his clothes, or if he shall strike the ball more than once, or if he touch the net or supports while the ball is in play, or if he volley the ball before it has passed the net. The service may not be volleyed. The *return* is good though the ball touch the net, but if a ball *served* touch it, the service, even if good, counts for nothing. A service or fault, when striker-out is not ready, does not count.

When a player wins his first stroke, the score is 15 for him. If he win a second stroke, he calls 30, his third is 40, and the fourth stroke won by either player scores game for him, except when *both* players have won three strokes, then the score is called *deuce*; and the next won by either is *vantage* (or *advantage*). If the same person lose the *next* stroke, the score is again called "*deuce*;" if he win again, he wins "*advantage*," and so on till one player wins two consecutive strokes after "*deuce*," when that player wins.

Six games make a set; but if both sides win five games, it is "games all." The next is *advantage*, and so on, substituting "games all" for "*deuce*" as above. Two games won consecutively after "games all" win the set. Sides are changed after every set.

When more than two persons play at once, the same regulations are followed, with these modifications. In the three-handed or four-handed game the court is 36 feet wide. The service lines are within the side lines at a distance of $4\frac{1}{2}$ feet and parallel with them. In a four game partners respectively decide who shall serve through the games. The partner of first server shall serve in the third, and partner of second server in the fourth game, and so on. The players take service alternately, and no one shall take service delivered to his partner. No alterations shall be made till end of the set. It is a fault if the service ball do not drop within or upon the lines of the court diagonally opposite that where it was served.

There are many varieties of play introduced. Sometimes one player plays against two adversaries, and then he will be hand-in twice, except at the commencement of the game. A good player will take half a court into which to play his ball, and will lose the stroke, if it fail to drop into that half-court. Sometimes a cord will be stretched much higher than the net, in order to equalise the odds—the giver having to

play his ball over the cord at whatever height it is agreed to be fixed. At other times points are given, or the privilege of being hand-in two or more times. There are other fancy variations which are subject to the whims of individuals. The latest full rules are published by the *Field* newspaper office, and by these we have revised our game.

HINTS TO YOUNG PLAYERS.

Be sure that you have taken up your position as per the laws of the game, and serve into the proper court—that is, the court *diagonally* opposite, not in your immediate front.

When you have served, and the score has been made, cross to the other side of your half-court line, and repeat service till you are "hand-out." Be very careful *not to strike too hard*. A gentle *following up of the ball* with the racket, rather than a decided *hit*, is best for a beginner.

Be quick, active, vigilant, and be sure you make no error in scoring. This is apt to lead to disputes and destroy the harmony of your game.

Do not get in your partner's way. Let him, if he desire it, keep in front, and do you back him up,—or you can agree as to position in the courts.

The best return is close over the net with a twist on. A direct return at your opponent is "telling" also.

Take care not to get over the ball. Stand in your court, but *on the left* of it, so that you have only to advance to hit the ball when it bounds; otherwise you will have to step back, and probably miss it.

Do not try "fancy" play till you have practised the ordinary game. Then cuts, twists, and back-handers will all come like figures in skating when you have "found your feet."

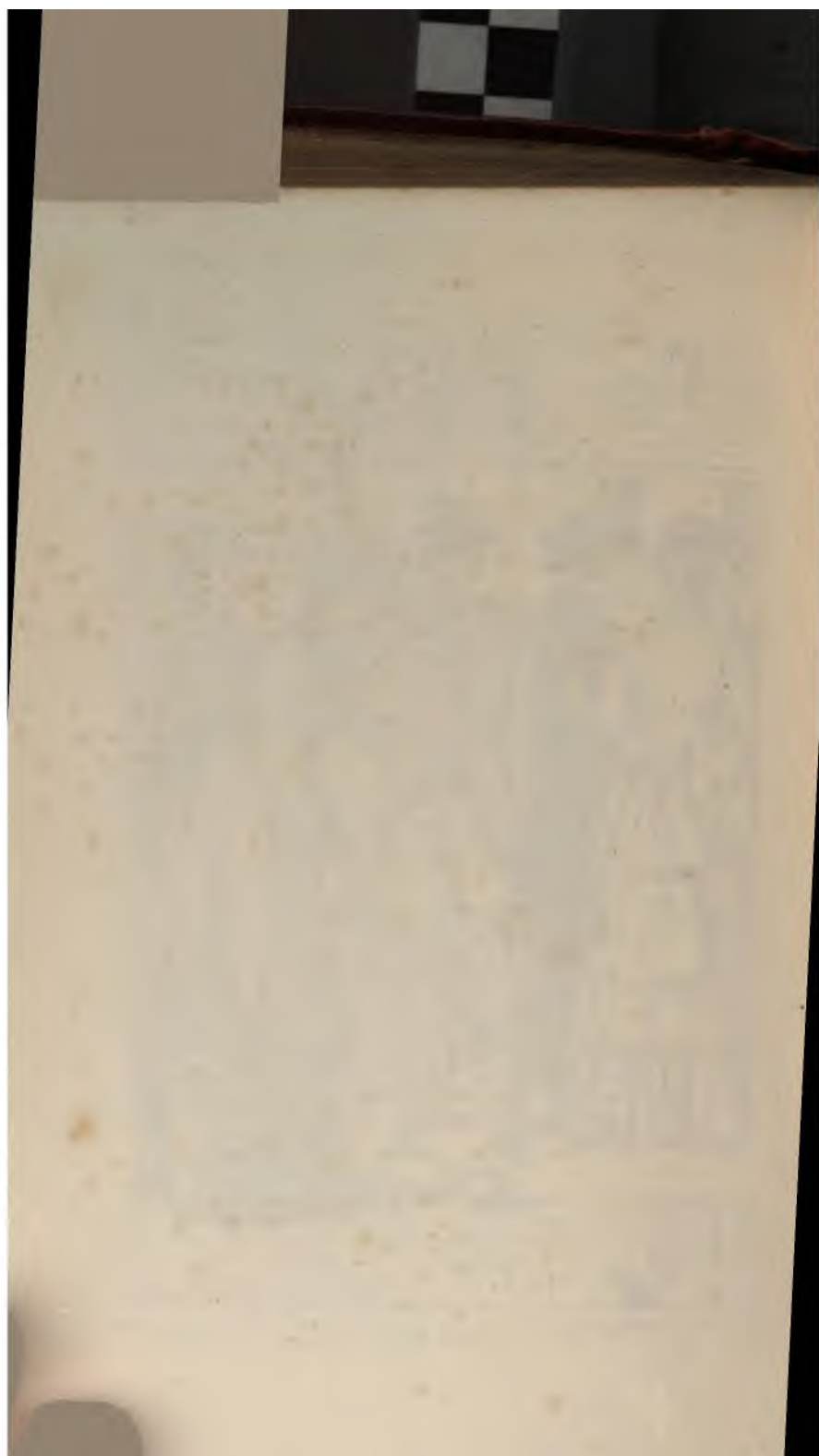
There certainly has never been a more popular game than Tennis, and as it is one in which so many (indeed, all but the aged, and people afflicted with some decided illness) can join, at any rate to a certain extent, it is likely to remain so. It is curious to see what expert players some, even quite little children become. I know a little girl of eight years old who can hold her own well with quite experienced players. I do not mean to imply that she could play in a regular tennis match, but on ordinary occasions she is considered a good player.

LAWN BILLIARDS.

This is an agreeable outdoor amusement. A ring which turns is placed in the centre of the lawn, and each player has one ball and a cue. They commence by bowling the balls as near the ring as possible, and the nearest ball plays first. The object is to throw the ball with the cue (which is shaped something like a ladle or spoon) through the ring. Each time this is successfully done the player scores one, and continues playing until he misses, and then the next player goes on. It is played with sides, like croquet.



CROQUET.





ROUNDERS.

Any number may play at this game. Two are selected to choose sides; five points in the field are then marked out with stones or sticks, one for a home the others for resting-places. One of the players from the side chosen to begin, holds the ball—which should be a soft India-rubber one:—and a netted battledore, with which to strike it. One of the players on the opposite side must stand near, in order, if possible, to catch the ball, which if she succeeds in doing, the opposition side are out. The moment the ball has started, the player runs round the course marked; if she is hit by the ball, she cannot again play until three rounders are accomplished by some of the players on her side. If the ball strikes the runner when she has arrived at the post or the home, it does not count.

The object of the enemy is to "field" the ball as at cricket, throwing it up to the person first selected to throw it—who is commonly called "Tips."

Perhaps this is more properly a boy's game, but it is admirable exercise for a bright fresh morning; and there is no reason why bright young girls in the fresh morning of their lives should not indulge in it; and much less fatigued and languid would they feel after a good game of rounders, than on the morning after a ball, when they have danced till the dawn of day, and the sun peeping into their windows finds their heads on their pillows, trying to sleep off this unhealthy fatigue.

LES GRACES.

An excellent game for girls, carrying out its name perfectly. It has not been very fashionable of late years, but it is very useful for expanding the chest, and is exceedingly graceful. It can be purchased in most toy-shops, and can be played indoors or out.

GAMES OF BALL.



ALMOST, perhaps entirely, the oldest form of amusement, coeval, according to Homer, with the destruction of Troy, the Ball, has given origin to many popular pastimes. It is in all a good exercise, and can be played in or out of doors.

The Lydians are credited by Herodotus with the invention of the ball, but Homer and other writers give it to a damsel of Coreyra, who made one as a present to a king's daughter. The history given by

Herodotus, in Book I. Clio, is that the Lydians were once reduced to great extremity by a scarcity of corn, and finding all their efforts ineffectual to contend against it, they sought other resources—each one exerting his own genius. They invented bowls, dice, and many other amusements: one day abandoning themselves to games, they abstained entirely from food, and the next took their food and refrained from their games.

They must, I think, have found them more interesting and engrossing than we do, to go every other day without food whilst in pursuit of them; but, perhaps, we should commend the marvellous endurance and patience which they evidenced, and wonder if in this luxurious age we could show such. I think the ball, however, that the maid of Corcyra is said to have made for the king's daughter could not have been one used for bowls as we play them now, but perhaps the soft leather ball with which our children play, and which seems to be similar to those used in the earliest times, "leather sewn together and stuffed with wool, flour, sand, or grains of figs:" though the early writers only speak of this amusement for girls, in later times it was played by both sexes.



Pictures from old MSS. of the fourteenth century have frequent representations of ball-playing, in one of which a lady and gentleman are playing at ball, apparently beating it with their hands from one to the other.

STOOL BALL

—a game mentioned by writers of the three last centuries, still played in some parts of the north of England—would, it appears to me, afford





PICNICS.

very good amusement. The following description of the game is given in Strutt's "Sports and Pastimes:—" "A stool is set upon the ground, and one of the players takes his place before it, while his or her antagonist, standing at a distance, tosses the ball with the intention of striking the stool, which it is the business of the former to prevent by beating it away with the hand, reckoning one to the game for every stroke of the ball; if, on the contrary, it should be missed by the hand and touch the stool, the players change places. The conqueror at this game is he who strikes the ball most times before it touches the stool."

Another form of the game is like rounders, which I have already described. There are many other games mentioned by Strutt, but not adapted for girls to play. "Pall Mall" was a favourite game of ball in the reign of Charles II., and the walk in St. James's Park derives its name from this then fashionable amusement. It consisted of "a box ball struck with a mallet through a high arch of iron, which he that can do at the fewest blows wins."

TRAP, BAT, AND BALL

is a game known to all our children, and is capital exercise. It is a very old game, played in the fourteenth century, and in much the same manner as now, only the shape of the bat and trap were different. According to a drawing in an old MS., which represents a man and woman playing, Strutt says: "It is usual, in the present game of trap-ball, when properly played, to place two boundaries at a given distance from the trap, between which it is necessary for the ball to pass, when it is struck by the batsman, for if it falls without side of either, he gives up his bat and is out; he is also out if he strikes the ball into the air, and it is caught by one of his adversaries before it grounds. And again, if the ball, when returned by the opponent party, touches the trap, or rests within one bat's length of it. On the contrary, if none of these things happen, every stroke tells for one, towards the striker's game."

The materials for this game are in the reach of juvenile pocket-money, and are sensible things to buy—far better than the "sweets" in which too many small properties are expended.

PICNICS.



P all delightful outdoor amusements, perhaps there are none so delightful as a well arranged, successful Picnic. To be so, the two most important things are—the choice of the party, and the place. The former should not be too numerous, as, in a large variety of tastes and tempers, it is difficult to pass many hours together with that pleasant unanimity and "jollity" so essential to the



occasion. It should be composed of persons who are willing to eat and enjoy their dinner under difficulties; who do not think a relay of clean plates, of dinner-napkins, plate and glass, necessary; but who can eat with zest pasties and sandwiches in their fingers, and drink out of mugs, or glasses without stems; who come in sensible dresses that they do not fear to spoil, and sensible boots that will go through a little mud and damp if needful; ladies who do not have hysterics at a cow, or stoutly refuse to get over a stile in case they should show their ankles.

It should principally be composed of young people, but not children under five who need looking after; one or two elder persons, who have warm sympathy for the young, and enjoy fun; and some agreeable young men (if they can sing, all the better), who too must be careless of polished boots and tall hats, and willing to make themselves generally

useful, like the celebrated story of the Misses Stubbs, even "to stir one another" when the spoons run short.

The place chosen should be near a ruin, a lake, or a river, or in the hot season a wood, so as to provide something to do in examining the ruins, fishing, boating, or gathering nuts ; for an ostensible object in the meeting greatly adds to the pleasure.

In all households the servants will manage to supply a certain amount of stemless glasses, which should be saved for the occasion. A few penny mugs, and a pewter one or two, will be sufficient for the drinking purposes. If the position chosen is not near water, a large stone jar-ful must be provided, as water is always wanted to rinse glasses and to mix with wine.

Pasties, sausage-rolls, sandwiches, puffs, tartlets, lobsters, salad, cakes, fruits, and rolls and cheese cut up, are the best kind of things in the way of food, for all carving is inconvenient. And pray remember two things in connection with the food and drink : the *salt* and the *corkscrew*. Potted meat, ham, and hard-boiled eggs make the best sandwiches, and the pasties of veal and ham or beef steak.

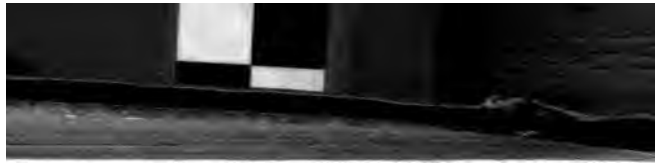
A tablecloth, knives and forks, and plates may be allowed, but the fewer articles the better : it is better fun, and saves so much trouble in collecting and packing up at the end of a day.

To boil the kettle and make tea is more thorough gipsying, perhaps, but I think it should form an amusement of itself—going out to *tea* and not to *dinner* : it makes the day too long if it follows on the *al fresco* midday meal, and requires also a nice open spot or common, where the fire-making would not be dangerous.

A form of picnic is very enjoyable which combines the luncheon of a shooting party. To agree at a certain hour that the ladies shall bring to some chosen spot—a farm-house, kitchen, or barn—cold tongue and chicken, &c., and partake of it with the sportsmen, is a very agreeable way of passing a few hours, and might to some be more agreeable than the inconvenience which attends a meal spread on the ground, and a seat on an inverted hamper.

To wash the plates, if greasy, a little mud rubbed over and well rinsed answers wonderfully ; and the cleaning of the knives is well effected by rubbing them up and down in the ground, especially if it is sandy soil.





CONCLUSION.

BEFORE closing this book, and taking my leave of those to whom it is specially addressed, I would like to "sum up," as it were, the subjects it contains, and endeavour to show the purpose for which it has been written, which is not alone to amuse, but to show how time can be rightly employed so as to benefit both mind and body. Recreation is in itself a duty and not a waste of time, as we are told in the interesting legend of St. John the Evangelist, from Francis de Sales' "*Vie Devote*." It is said that St. John was one day amusing himself with a tame partridge, and a huntsman asking him how he could spend his time in so unprofitable a manner, St. John replied,

"Why dost thou not carry thy bow always bent?"

"Because," answered the huntsman, "if it were always bent, I fear it would lose its spring and become useless."

"It need not surprise you then," replied the Evangelist, "that I should sometimes remit a little of my close attention of spirit, to enjoy a little recreation, that I may afterwards be able more fervently to employ myself in divine contemplation."

Recreation to the mind is what sleep is to the body, and must, as Dean Goulbourn tells us in his admirable chapter on this subject, "form an integral part of human life."* But in like manner, as too much sleep is injurious to the body, so is too much recreation injurious to the mind; it must, as it were, be the silken thread on which the duties of life are strung. Time, of which we should be so careful, that we should gather every moment lest *one* be wasted, is often more sadly thrown away than in hours of recreation. Gossip, which is defaming the character of our friends, or revealing their confidences; time passed in the perusal of works of fiction which have in them evil tendencies, visiting persons for whom we have neither respect, admiration, or affection, are all forms of wasting time; but to read novels—and there are, I am glad to say, very very many such—which, either from their beautiful writing, their wit, or the ingenuity of their plot, carry us out of ourselves, and away from the "trivial round, the common task"—the wear and tear of human life—is an admirable form of amusement, which "fills us full of refreshment." A long "chat" with an old friend, even if the talk be of the lightest description, visits paid to pleasant acquaintances, beautiful music to listen to, beautiful paintings or other works of art to see, foreign travel, or wanderings in English woodlands, or by English lakes, or in the pretty rustic spots which surround our great metropolis, all come under the head of that healthful innocent

* "Personal Religion." By Dean Goulbourn.

recreation so good for us all. So round the Christmas log, or in the sunny summer, for the younger members of the family to play at games, to act, to sing, to dance, all in subservience to the one great aim of living—always keeping in view moderation, aided and encouraged by those who have the interest of the young at heart—is as much religion as any other form of serving the loving Father, who, in bidding us “let our moderation be known unto all men,” has told us to “rejoice always.” But in all this never must we forget that “life is real, life is earnest.” To visit the sick, clothe the naked, feed the hungry, and instruct the ignorant, is the grave side of our lives; on earth we have each our mission; but we must take it as it is given us—some have only to “stand and wait,” others to be actively employed—but each individual life has some influence on another, and each individual has his own *one* or ten talents accorded him. Let us beware how we use them: they are not to be buried, but increased and multiplied.

Some girls have a great talent for music. Let them take up that science—one of the most elevating they can choose—and make themselves perfect in that art; so they will have doubled and trebled what has been given them. Painting, poetry, sculpture, authorship, science, botany, work—no matter what—that for which they have a special qualification, let them cultivate diligently, and mingle wisely with the healthful, innocent recreations I have recommended. They will have no sad account to take then of wasted time.

Many things in this book are suggested by which a living may be obtained, but that has not been its object: it has been to give hints and instructions to the young for a wise occupation of their time—a sensible alternation of useful work and healthful play; and earnestly trusting this aim has been secured, I take my leave, closing the book with a list of works which are connected with the subjects contained in it, which may be found useful for those who desire further information; and I have added to the list the names and publishers of some little volumes which have been found favourites amongst the little ones, and which would answer for reading aloud or giving as prizes.





LIST OF BOOKS

For further information on the subjects contained in this volume.

DOMESTIC ECONOMY.

"A Manual of Domestic Economy." By J. H. Walsh. Routledge and Sons.

Anne Bowman's "New Cookery Book." Containing 1,700 receipts.

"The Invalid's Cook."

"Little Dinners." By Miss Hooper. Henry King and Co.

"Cookery Book." By Crefydd.

"Domestic Cookery." By Mrs. Randall.

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"Common Things of Every-day Life." By Anne Bowman.

"Buckmaster's Cookery."

NURSING THE SICK.

"Notes on Nursing." By Miss Nightingale.

"Notes on Health." By N. J. Coleman, M.D. Routledge and Sons.

"Home Nursing." Routledge and Sons.

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"Ready Remedies for Common Complaints."

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- "Familiar Questions." By John Guy.
- "Questions on Interesting and Useful Subjects." By Mrs. Paull.
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- "Alone in London." By Hesba Stretton. Religious Tract Society, Paternoster Row.
- "Jessica's First Prayer." By Hesba Stretton. Religious Tract Society, Paternoster Row.
- "Little Meg and her Children." By Hesba Stretton. Religious Tract Society, Paternoster Row.
- "Storehouse of Stories." By Miss Young. Macmillan.
- "Little Wonder Horn." By Jean Ingelow. Strahan and Co.
- "Stumps." By Stella Austin. J. Masters, New Bond Street.
- "Happy Hours at Wynford Grange." By C. Bede. James Blackwood.
- "Scripture Reading Lessons." J. Masters, New Bond Street.
- "Lent Legends." By the Rev. J. Neale. J. Masters, New Bond Street.
- "The Golden Rule." By Mrs. H. Mackarness. Routledge and Sons.
- "Flower Stories." By Mrs. H. Mackarness. Routledge and Sons. Packets, 1s.
- "Little Sunshine." By Mrs. Mackarness. Lockwood, Stationers' Hall Court.
- "The Children of Olden Time." By Mrs. H. Mackarness. Griffiths and Farran, St. Paul's Churchyard.
- "Stories for Sundays." By the Rev. H. C. Adams. Routledge and Sons. Also the series in packets, 1s.
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- "Personal Religion." By Edward Meyrick Goulbourn, D.D.
- "Idle Words." By Edward Meyrick Goulbourn, D.D. Rivington & Co., Waterloo Place.
- "Water Babies." By Kingsley.
- "Parables from Nature." By Mrs. Gatty.

NATURAL HISTORY.

"Wild Flowers." By Anne Pratt. Society for Promoting Christian Knowledge.

"British Ferns." By Thomas Moore. Routledge and Sons.

"Haunts of the Wild Flowers." By Anne Pratt. Routledge and Sons.

"Beautiful Butterflies." By Adams.

"Beautiful Humming-Birds." By Adams.

"My Feathered Families." By Adams.

"Game and Water Birds." By Adams.

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"Garden Flowers of the Year." By Adams.

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"New Charades for the Drawing-room." By Mrs. Mackarness. Routledge and Sons.

"Dramas for the Drawing-room." By Miss Keating. Lacy, Strand.

"Pictorial Shakespeare." Edited by C. Knight.





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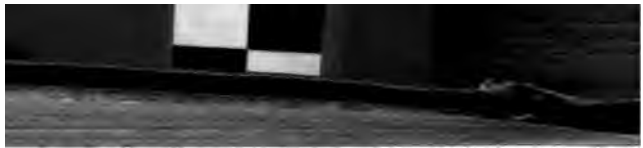
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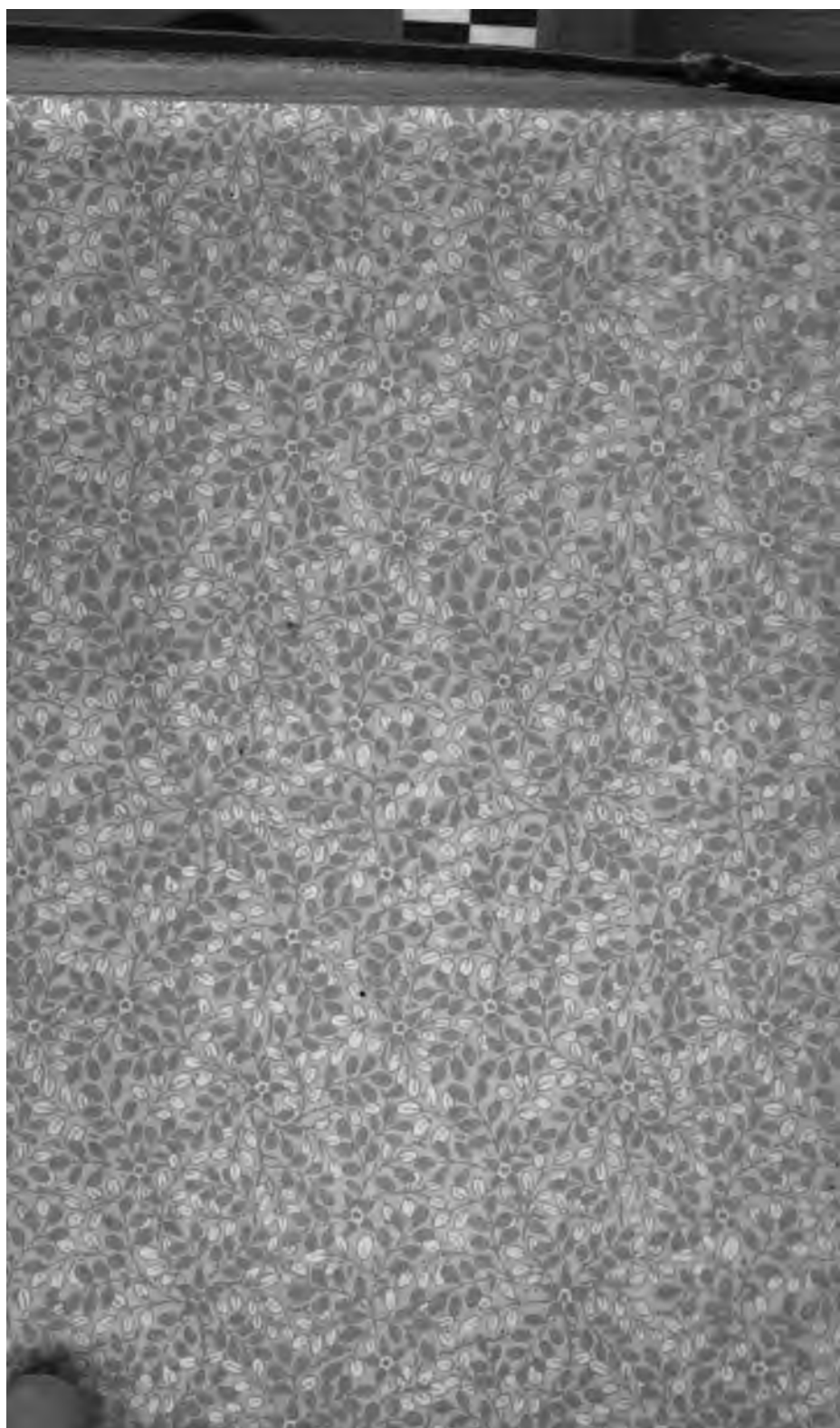


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